THE NEW YORK DRAMATIC MIRROR.

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NYM CRINKLE'S FEUILLETON

CRINKLE IS CALLED A JOSH-BIRD. THE SMELL OF TURPENTINE IN THE GREAT METROPOLIS. JACK HOLT MERELY A CIRCUMSTANTIAL HERO. THE MOTION OF WATER BEYOND THE REACH OF STAGE REALISM. SCENIC INGENUITY NOT SUFFICIENT TO REPRESENT LIFE. HOW THE THEATRE PLAYS THE PART OF DREAMLAND.

I once had a dream. I was at some kind of banquet at which were gathered a great many elegant ladies and distinguished men. It was a rare state occasion, and the board groaned.

Suddenly something occurred. In the vivacious banter that went round I said something that was fatal, and the chief personage who was at the head of the table slowly rose. My heart sank within me and my blood began to freeze.

I saw then that for some inexplicable reason he was my bitter enemy, and he had arranged all this for my doom.

I saw him rise. A sudden hush fell on the company. Something told me that my hour had come. I wanted to fly, but could not stir. I knew that he had left his seat and was slowly approaching me. The white and ghastly faces of the company seemed focussed on me in grim pity. He was behind me. Something told me that he was going to say the awful and forbidden words that had never been spoken, for in all the ages no one since man had speech had been found rash and vindictive enough to utter them. He drew himself up, and in tones that were horribly deliberate he said:

"*You are a Josh-bird!*"

A gasp of terror and dismay issued from the mouths of the assembly. The women fainted. I felt my soul withering. I was palsied with horror at the words.

And then I awoke trembling and panting, to hear that inexpressibly horrid and forbidden phrase, "Josh-bird," ringing like the knell of doom in my imagination.

Oliver Wendell Holmes relates a similar experience. In his sleep the veil of eternity was lifted. The one great truth which underlies all human experience and is the key to all mysteries flashed upon him in a sudden revelation. Henceforth all was clear. The words had been spoken that lifted his intelligence to the level of the cherubim. He got up, staggered to his desk and wrote them down. In the cool of the morning he found them written there, and here are the words:

"A strong smell of turpentine prevails throughout!"

In my case I could not by any self-examination discover what the horror was that resided in "Josh-bird," but in my waking moments I knew what pranks the sensibilities play with a sleeper when the volition and the judgment are suspended.

"Melodramas," said Charlotte Cushman once, "are dreams. The only realities on the stage are comedies, for they do not transcend the actual."

I think that I now understand her. I have seen The Great Metropolis, and I thrilled under it very much as I did under the accusation of being a "Josh-bird."

Could I have written a criticism of that play while under its influence, I believe I should have been capable of saying that a strong smell of turpentine prevailed throughout.

That which excited the assemblage almost to madness, while it was under the spell of the dream, will not cause a quiver of a nerve in the waking recital now.

Our sensibilities are played upon while our judgment is asleep.

I suppose The Great Metropolis will be called Ben Teal's play. I have not observed that Mr. Jessop gets any credit for it outside of the poster. What his work in it is, I do not know. Its merit is not a literary, nor indeed a dramatic merit; and the honor of writing it must be insignificant beside the honor of fashioning it. We, therefore, instinctively fling our chaplets at Mr. Ben Teal, fashioner and producer, high up in that modern accomplishment so much venerated on the stage and called construction.

I should say that Mr. Ben Teal had been impressed with The Still Alarm and had endeavored to go one better on that piece of realism. The Still Alarm turns on the mechanism of a rescue. Mr. Ben Teal shifts the crisis from a fire-station to a life-saving station at Sandy Hook. Instead of an engine he employs the "jumper" or cart that goes flying to the scene of the wreck. He employs an alarm and turns the scene on the departure of the men for the rescue. The hero, like Jack Manly, is employed in a life-saving service and becomes renowned for his bravery and honored for his daring.

Here, perhaps, the similitude ends. For Jack Manly would be a hero without his horses; but it is questionable if Jack Holt is a hero in any other sense than a circumstantial one. Things happen in Jack Holt's favor. But Jack Manly takes things by the forelock. If you shut him in a room he goes out the window. If his wires are cut he seizes a mallet and gives the alarm. If there is a villain he asks to be brought face to face with him, and when he meets him he wrests a triumph from him by his pluck, his bravery and his manliness. Jack Holt never does this. He gets knocked in the head, and he would doubtless have perished before the end of the play if a floating corpse had not distracted the attention of his murderers.

He triumphs mainly because the United States life-saving apparatus is very efficient.

So in realistic heroism, Mr. Joseph Arthur is a much better dramatist than Ben Teal. But in fashioning melodramatic scenes that melt into each other without a jar, and that make actors of comparatively small account, commend me to Ben Teal.

Here let me say, parenthetically, that I always protested mentally against the attempts of the playwrights to represent water on the stage.

It has been tried a thousand times from The Tempest of Shakespeare, to The World, and always failed to the keen artistic sense. If there is anything beyond the reach of stage realism it is the motion of a vast body of water in a storm. The attempt to create the illusion is to ask the observer to believe for a moment that painted canvas tossed about represents the most fluctuant, most elastic, most iridescent and entirely uncontrollable element that we are familiar with. It does not, and never will.

Mr. Ben Teal gets over the difficulty with great ingenuity. He shows us the illusion by intermittent electric flashes, and that which we get only by glimpses appears much more like an illusion than that which is baldly and nakedly set forth in a steady glare. He converts the stage into an enormous modern camera with a shutter and flash-light and the result is a series of instantaneous photographs that are indelible.

But while he furnishes us with a succession of pictures that are very remarkable merely in a pictorial sense, he utterly fails to furnish us with a dramatic crisis. There is really little human interest in the exciting scene, because no suspense is provided for.

Had he taken pains in the scene immediately preceding that of the shipwreck, in which the men are assembled in the station, to have enhanced the fact that the crisis had arrived and that the saving of the boy on that vessel would be the saving of the hero; had he made it then and there a final issue between the villain and the hero, the sympathies of the audience would have gone to the wreck with the brave men, and everybody would have been intensely interested in the human outcome of the scene.

But Mr. Ben Teal was so interested in showing how the Life Saving Service worked that he forgot the main interest of the plot, which was, or should have been, to show how human passions work.

The joint work of two orders of mind is not equal in this melodrama. Had Mr. Jessop done the dramatic part as well as Mr. Teal has done the theatric part, we should have a play in which circumstance and mechanism enhanced, but did not attempt to create the interest or to sustain it.

This is a point in playmaking that cannot be too often insisted on, for it is too often disregarded. A clever stage mechanician almost invariably overlooks the fact that no amount of realism or scenic ingenuity or inorganic surprises will suffice for a basis of life or the representation of life.

If a play lacks what the newspapers call sympathy and the theatregoers call magnetism, all the material science of the world will not lift it out of a diorama into a melodrama.

It may amaze the eye and surprise the ear; it may whelm all the senses in its clamor and win all praises for its adjustment, but it will touch no human heart.

The moment we have the human interest at a focus—and that human interest is a man or a woman, whose will controls, whose desires baffle, whose struggle awakens sympathy—that moment we have the nodus about which you may put all the cleverness of the theatric artificer with advantage, if you take care not to substitute one for the other.

Here I am reminded that a great mass of theatregoers no doubt get a good deal of human interest out of a story that to the trained apprehension is foolish and unreasonable. They go to the play-house unencumbered with a cool judgment. They not only want illusion but delusion. They desire to dream, and they do. Then sets in the *mise-en-scene* of the vision. They are in a land of shadows. The sensibilities, and not the will, are masters of the situation. They thrill with an inexplicable horror if a strong smell of turpentine pervades the scene. If the villain is a Josh-bird an inscrutable dread comes with him that nothing but the return of cool, waking reason will dispel.

So the theatre plays the part of dreamland for the thousands who work too hard and sleep too sound to have any other visions.

It would be unjust to end this running review of the latest local melodrama without paying a technical tribute to Mr. Ben Teal for his stage work.

I do not recall another play as complicated and mechanically involved as is this, which on a first night moved with such a perfection of adjustment. If there were any hitches or omissions the audience did not know it. It accomplished the stage-wright's purpose admirably, and it left upon the mind the vivid impression of a rapid, tumultuous story, told in flashes.

When one meets such a superior mason as this, he wonders why he does not get an architect to make him a plan, and why, instead of laying up a wall with such marvelous skill, he does not realise a pinnacled palace that shall show deep embrasures and cosy bays, and inclose in its strong battlements a group of real, brave men and women?

NYM CRINKLE.

MRS. POTTER ABANDONS HER TOUR.

By one who is closely connected with Henry E. Abbey, it was positively stated on Monday night that Mrs. James Brown Potter will remain abroad this season, and that she has consequently abandoned the starring tour in this country for which arrangements had been made by Mr. Abbey.

The cause which led to this decision is not definitely stated. But it is understood to have no professional significance; on the contrary it is believed to be entirely of a private and personal nature.

The communicator of this piece of intelligence states that Mrs. Potter will not act abroad during the interim, but will rest quietly until next year, when she will make her postponed tour.

THE DRAMATIC MIRROR was unable to obtain either confirmation or denial of this report yesterday, and it is given for what it is worth as coming from one who is an intimate friend and business connection of Manager Abbey.

A telegram received from Edwin Royle, at Salt Lake City, yesterday afternoon, states that he is "disengaged on account of the dissolution of the Potter-Bellew company."

MORE VAUDEVILLES COMING.

Professor Herrmann, radiant with the success of his Transatlantic Vaudevilles, greeted a DRAMATIC MIRROR reporter in a manner that clearly showed that he was on good terms with himself and the world in general.

"Ah! my dear fellow, it is a great success, is it not, my new entertainment at the Bijou? They are turning people away every night. But I am not surprised, for the Vaudeville company is composed of first class artists. I brought over the best to be found in London.

"I fully expect to make $50,000 to $60,000 this season. Then I shall return to England and bring out a company that will have as many novelties as the present one, and try to make it even more attractive to the public, if that is possible. I am already booking for next season.

"From New York we go to Cincinnati for one week. After that the Transatlantic Vaudevilles are booked for two weeks in Chicago and then go to California."

AN INDUSTRIOUS PLAYWRIGHT.

Probably few American dramatists have more enterprises on the road or are more busied with authorship than William H. Gillette this season.

His Legal Wreck company opened its season on Monday (Labor Day) at the Brooklyn Theatre. One of the Held by the Enemy companies opened in Fall River, Mass., Monday night, and the other opens in Providence, Sept. 15. The Private Secretary opens in Brooklyn to-morrow (Thursday).

Mr. Gillette's new war drama will have its *premier* in this city in January next. The new play will be broader in scope than Held by the Enemy, and will require a much larger cast.

The spectacle which was written by Mr. Gillette for Imre Kiralfy has been handed over to the latter, who has agreed to spend $40,000 on the production. The work is said to be entirely original with Mr. Gillette. Mr. Kiralfy, who is to go back to England shortly, has not yet decided whether its first production will be in London or New York. It is a story of marvelous adventures around the world by some eccentric Yankee characters, who start from a small town in Massachusetts.

Mr. Gillette has also completed his adaptation of the German comedy Ein Toller Einfall. It will be produced between the time of starting The Private Secretary on the road and the production of the new war play.

WELL SATISFIED.

A. L. Erlanger, who was seen by a DRAMATIC MIRROR reporter at Klaw and Erlanger's exchange, spoke volubly and enthusiastically concerning the production of The Great Metropolis at Proctor's Twenty-third Street Theatre last Saturday night.

"We took the play," said Mr. Erlanger, "and spared no expense in giving it the best production that any melodrama has ever had in New York. Messrs. Jessop and Teal, the authors, are more than satisfied with the way in which we have produced it, and no American play has ever received such an elaborate production. We wanted a play, and being in a position to get the best we selected The Great Metropolis. We surrounded it with an organization of first-class people, and our judgment has not been at fault as every one in the cast has done exceedingly well.

"Proctor and Turner, the managers of the Twenty-third Street Theatre, are even more enthusiastic about the success of the play than we are, and expect that it will run a long while. If the public want melodrama at all, and care to see phases of life they can meet with every day reproduced on the stage, there is no play that affords more satisfactory results in this respect than The Great Metropolis. We had the advantage of all previous stage efforts. Among other scenic effects the audience is shown the big *Flying Fish* ashore on the beach three hundred yards from Sandy Hook. The scene also offers vivid reproduction of the life-saving station there, the beach-wagon being manned in the same way that the life savers man it. In fact, the life savers were drilled by Captain Patterson, who has charge of the life savers at the Hook.

"The audience see a real brig in the distance. They see the life-line fired from the beach to the vessel through the regular gun. They see the beach's buggy go up and the passengers rescued precisely as those things are actually done. Our play has already received the indorsement of many managers, and we are convinced that if the public want melodrama at all, we have a play in The Great Metropolis that they will go to see."

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CURRENT AMUSEMENTS.

BROADWAY THEATRE—THE OGLAH, 8 P. M.
CASINO—THE BRIGANDS, 8:15.
DALY'S THEATRE—A POOR RELATION, 8:15.
GRAND OPERA HOUSE—THE STILL ALARM, 8 P. M.
KOSTER AND BIAL'S—MONTE CRISTO, JR., 8 P. M.
LYCEUM THEATRE—LORD CHUMLEY, 8:15 P. M.
MADISON SQUARE THEATRE—BOOTLES' BABY, 8:30 P. M.
PALMER'S THEATRE—CLOVER, 8 P. M.
PARK THEATRE—MCKENNA'S FLIRTATION, 8:30 P. M.
PEOPLE'S THEATRE—HEDGHOG, 8 P. M.
PROCTOR'S TWENTY-THIRD STREET THEATRE—THE GREAT METROPOLIS, 8:15 P. M.
TONY PASTOR'S—STRUCK GAS, 8 P. M.
THIRD AVENUE THEATRE—BLUE AND THE GRAY, 8 P. M.
WINDSOR THEATRE—LOST IN AFRICA, 8 P. M.

PROVIDENT INVESTMENTS.

THAT members of the profession are considered particularly desirable neighbors and acquisitions in real estate enterprises that are making a bid for popularity is conspicuously shown by the extra inducements offered to them by owners of property who appeal for their patronage through the business columns of THE DRAMATIC MIRROR.

It is not amiss to observe in this connection that the special opportunities in question, aside from implying a compliment to the vocation, deserve the thoughtful consideration of every professional who is unprovided with a permanent home, and particularly of such as have families dependent upon them for support.

Paradoxical as it may seem at first glance, it is actually cheaper and more economical to own property than to rent it. The reason becomes evident when it is considered that in renting ten per cent is paid on the valuation of the property, while a purchase represents but four or five per cent.

Capitalists, realizing the situation, now arrange to sell lands on the monthly instalment plan, and the consequence is that the payments are not so oppressive to the purchaser, who at the end owns his own house, instead of merely having had a temporary use of it.

A house and lot bought on instalments, say of twenty-five dollars a month, becomes the property of the occupant eventually, instead of remaining in the landlord's possession when the lease expires.

Even if it is not the buyer's purpose to reside on the property thus purchased, it is, financially considered, the safest and easiest sort of investment for his money. Many instances can be cited where investments on the easy payment plan have quadrupled in value in a few months.

It is not our purpose in this article to recommend any particular land company or enterprise. We merely wish to direct the attention of provident and far-seeing professionals to the subject of practicable real estate investments in general, on the basis described.

TIT-FOR-TAT.

SPEAKING of the inroads of English companies on this side the *World* remarks that tit-for-tat is fair play, and calls attention to the fact that our actors do a little visiting on their own account.

It cites nine or ten organizations that have recently gone from this country to England and observes that "the relations are, therefore, to a certain extent reciprocal, and if our visitors go back with more money than they brought, our people can console themselves with the thought that they return home with more experience."

A fair and mutually profitable dramatic reciprocity is not inimical to theatrical interests here; on the contrary, it is certain to benefit them. The point of objection heretofore has been that the exchange was somewhat uneven. There is no reason why good actors and good plays bearing the American stamp should not be received on an equal footing in England, any more than there is that similarly meritorious English works and players should not be hospitably entertained here.

One fact appears to have been lost sight of in the discussion of this question, which is that American tours have not lately proved especially profitable to English companies. While some have made a little money, more have returned home poorer in pocket.

Mr. IRVING's last tour barely paid the expenses, which, it is true, were very heavy; WILSON BARRETT's American experiences were disastrous from a financial point of view, while the Gaiety Company's visit last season resulted in a considerable loss.

THEORY AND PRACTICE.

THEORY and practice usually have some sort of actual relationship, but it is sometimes the case that those stars and managers that profess allegiance to the highest and purest artistic ideals, in reality disregard them entirely.

It is one thing to talk high art; it is a very different thing to reduce it to an earnest, consistent practicality. Very often we find those actors that profess and pretend the least in this direction unostentatiously doing the most that is done for the advancement of histrionism toward that state of excellence which the idealist never wearies of picturing.

Madame MODJESKA recently discussed her ideals with a reporter for one of our daily newspapers. Among other things she said: "I have never approved of the star system, as such. It has never done any good except to the star; the public gets no benefit from it. It goes to see one actor, and very often the play is trimmed in such a manner that nobody but the star has any chance to display talent. That is not my system, but is the system usually followed by stars."

Madame MODJESKA's condemnation of the star system is rather sweeping. While what she says of its tendency may possess a certain measure of truth, she does not, by any means, support her assertion that "the public gets no benefit from it."

The public always receives more or less benefit from exhibitions of exceptional talent, and we presume that it is of such talent that stars should be made. Men and women that possess the requisite gifts and accomplishments would not be content either with the modicum of fame, or the lesser opportunity for achievement, or the smaller remuneration furnished by the stock company. And the public desires to see these gifted and accomplished persons in the more definite and prominent light that they secure as stars. The starring arrangement, under artistic guidance, results in artistic work. The productions of HENRY IRVING, LAWRENCE BARRETT and other stars have unequivocally demonstrated that it is in all respects feasible to surround a star with the same histrionic efficiency and scenic harmony that characterize the best examples of stock performances.

Madame MODJESKA says that she herself is an exception to the rule that stars arrange their productions with the idea that the public does not care to see other than his or her individual talent displayed. It is just here that the difference between theory and practice comes in and the popular actress supplies us with a typical illustration.

Since a dozen years ago—when the MODJESKA boom was manufactured and started by the erst "hustling" Mr. SARGENT, and every cunning device of the press agent's art was employed, with the actress' sanction, to boost her into instantaneous prominence—this lady has periodically played starring engagements in the metropolis. During that time we fail to recall one production which was dominated by a really artistic spirit, which showed a disposition to present a company of even strength, or which attracted attention on the score of completeness and studious regard for perfection in detail.

"The system usually followed by stars," according to Madame MODJESKA, has been the system she herself adopted and has conformed to. She does not stand out on the records as an exponent of ideal dramatic art, at least in so far as that consists of a particular regard for the harmony of design, proportion and detail in theatrical performances. In other words, she has failed to put her own theories into practice.

IMPORTED "TOOLS OF TRADE."

IT is stated that the Actors' Order of Friendship appealed to the Collector of Customs of this port last week to refuse to admit the scenery and properties brought here from England for RICHARD MANSFIELD's production of Richard Third.

It has been the custom of managers bringing scenery, costumes, properties or other theatrical paraphernalia from abroad to sign a bond agreeing to send back the stuff at the close of the season, thereby avoiding payment of duty.

Frequently, however, at the close of the specified term, the cancelation of such bonds has been secured by the managers making affidavit that the imported articles had become, through travel and usage, worn-out and valueless.

The Actors' Order claims that imported scenery, etc., is dutiable under the law, and that its free passage is a gross violation of the statute.

But a different view of this is taken at the Collector's office. There it is said that the question was settled several years ago by the decision in the case brought by Colonel MAPLESON against Collector ROBERTSON, to ascertain whether duty should be paid on material brought over for use in his operatic representations. MAPLESON claimed that the scenery and costumes were tools and implements for use in his business, and the jury found a verdict in his favor. This verdict was sustained by the Attorney-General of the United States, and the Solicitor of the Treasury advised against the taking of an appeal.

This interpretation of the law may seem unjust, but it has obtained the sanction of eminent authority, and the precedent thus clearly established is not at all likely to be disregarded by the customs officials.

If the law itself is defective or ambiguous or unreasonable, in that it cannot either in letter or spirit be interpreted strictly enough to prevent the free entry of Mr. MANSFIELD's English scenery and properties, and if the Actors' Order considers this either a general or specific grievance, but one course of remedy is open for adoption.

That course is to secure such legislation as will improve the statute and render it susceptible of a particular application which will preclude foreign scenery and properties and costumes from being entered as "tools and implements of trade."

LET THEM ALONE.

THE class of indecent works of fiction—bald narratives of the most hideous forms of social vice—which at the present time are openly exposed for sale on every bookstall, has elicited from the Philadelphia *Times* a timely and vigorous protest.

It points to the indisputable fact that even reputable publishers are undertaking the publication of immoral and indecent books. These are sent out to the press for review with unblushing effrontery. Our contemporary does not think it can be true that the American press is willing to commend and advertise filth and assist the authors in entrapping young men and women into reading such vicious matter. Says the *Times:*

> It has become necessary to speak out unreservedly on this subject of literary debauchery. It is a disease that is fast becoming epidemic in this country. Books that most men would be ashamed to read in public—that any man ought to be ashamed to read at all—are multiplying with fearful rapidity. It may be impossible to suppress these vicious publications by law, but the newspapers can quickly suppress them by letting them severely alone.

We are glad to see a newspaper of the character and influence of the Philadelphia *Times* taking up this subject. It is an indication that the reputable portion of the press of this country is waking up to the necessity of making a stalwart stand against one of the greatest evils that darkens our social horizon.

If, as our contemporary counsels, the papers will ignore *in toto* that class of fiction whose aim is to deprave and debase humanity by appealing to its lowest instincts, the disgrace of current light literature will soon be wiped out.

These filthy maggots of the book world depend for their very existence upon the foul breath of notoriety. The wider the publicity that is given to their noxious character the larger their sale.

THE DRAMATIC MIRROR has frequently called attention to this subject and proposed the sames course that is advocated by the *Times*. We have also, in this connection, pointed with pride to the wholesome cleanliness of the stage as compared with modern fiction.

There is unquestionably much in certain popular forms of theatrical entertainment that is silly and trivial, rude and boisterous; but the theatre has not, and never will, descend to the low, brutal and salacious plane which characterizes that department of novel-writing that arouses the righteous anger of the *Times* and of every decent paper and person that has given the matter serious thought.

PERSONAL.

CONWAY.—Lizzie Conway has been engaged for Kate Castleton's company, to replace Ada Deaves.

VOKES.—Victoria Vokes begins her starring tour on Sept. 16 at Philadelphia under the management of Thearle and Cooper.

MCKINNEY.—John W. McKinney returned from the Pacific coast last week. He was quite ill in Montana recently, but has completely recovered.

GILFETHER.—Dariel Gilfether, who was with My Partner last season, is shortly to resume the rôle of Uncle Dan'l in A Messenger from Jarvis Section.

PALMER.—A. M. Palmer and family sail from Liverpool for New York to-day (Wednesday) on the *Teutonic*, which will probably arrive on Wednesday morning.

BLYTHE.—Helen Blythe, who opens with her company on Sept. 23, during fair week at Hamilton, Ont., also opens the season at the Opera House of London, Ont.

HARRIGAN.—Edward Harrigan says that he will have a theatre in this city next season. He intends to confine himself to the local sketches on which his original popularity was built.

HORNBLOW.—Arthur Hornblow, a clever journalist and correspondent, has settled in New York for the Winter. Mr. Hornblow will send letters to the London *Dramatic Review* and other English papers.

CONRIED.—Herr Conried arrived from Germany on Friday, with the usual confidential news about the European comic opera composers, and a large and miscellaneous assortment of plays and musical pieces.

GILMOUR.—J. H. Gilmour, who lost several good engagements, including one with Lawrence Barrett, by accepting the offer of A. H. Wood to join the collapsed West End Theatre stock company, is at liberty. He is at his home in Montreal.

CARTER.—Mrs. Leslie Carter's proposed starring tour seems to be in doubt. It is said that the sensational experiment will, in all probability, be abandoned by Manager Gilmore, to whom it does not look as profitable as it did a few weeks ago.

CRAIGEN.—Maida Craigen-Buchanan and her husband, Arthur Falkland-Buchanan, arrived here recently after a delightful sojourn abroad. Mr. Buchanan declined an offer from Willie Edouin to take E. H. Sothern's rôle in One of Our Girls *en tour* in England.

PALMER.—John Fay Palmer is constantly introducing improvements in his spectacular production of The Last Days of Pompeii. The company, after a tour through the West and South, will play an engagement at Bidwell's Academy, New Orleans, commencing Dec. 15.

STREITMANN.—Herr Streitman, the handsome tenor that Manager Amberg has brought over from Vienna, seems to rest his reputation as much upon the fact that he is a lady-killer as upon his vocal accomplishments. The belles of the sausage-eating section of the town are awaiting his appearance with impatience.

HANLEY.—Lawrence Hanley has been in Savannah, Ga., during the past month. He played Darid Garrick there last week to an enthusiastic audience, and has been tendered a benefit by the Ford Dramatic Association and leading citizens, which is to take place to-morrow (Thursday). Mr. Hanley expects to return to New York next Monday.

SMITH.—Harry C. Smith, correspondent for THE DRAMATIC MIRROR at Springfield, Mass., sustained two sad bereavements in the death of relatives recently. Mr. Smith has deputized a friend to act as correspondent in his place for a few weeks. He will be missed by a large number of the advance agents and managers. During a period of five years, Mr. Smith has not missed a single week in sending his regular letters from Springfield and it is only to be regretted that his post is not in a larger city as his letters are bright and gossipy.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

THE MIRROR was the first paper to announce George Fawcett Rowe's fatal illness. He had lain from Saturday until Wednesday of last week at the Glenham, next door to the club of which he was one of the originators and most popular members, without having received from its *habitués* the slightest attention.

Rowe was one of the most loyal and devoted men in the Lotus, and it seemed that in his extremity they ought to have shown a disposition to remember the debt of obligation which his years of fidelity had piled up.

It is explained that many of the members were out of town; but those that remained might have done something before it was necessary to put the club flag at half-mast and make arrangements for the funeral.

Notwithstanding this inexplicable neglect Mr. Rowe wanted for nothing. The Actors' Fund and Dr. Robertson—who is an actors' fund all by himself—took care of that.

The dead man left nothing but his plays, a few personal effects, and twenty dollars in the bank. He was always honorable in his dealings, and self-reliant and courageous in spite of adverse fortune. The circumstances of his illness and taking-off were singularly sad.

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It is a peculiarity of Joseph Haworth's managers that they are more anxious to get rid of him than they are to get him. Mr. Miner and Mr. Hill are shaking hands.

✣

Edwin Booth is probably the most generous man in a profession of generous men. He never forgets the friends of his early manhood when the sun of prosperity ceases to shine on their pathway, and the bounty which he bestows so modestly and quietly, he seems to consider in the light of a sweet privilege that goes with his own deserved success. If all the good deeds and words of Edwin Booth were written they would make a history beside which even the noble triumphs of his artistic career would pale.

✣

Next Tuesday, by the way, will be the fortieth anniversary of Edwin Booth's first appearance on the stage. That pregnant event occurred at Boston, where the embryo tragedian played Tressel to his illustrious father's Richard. It is a pity that the profession has not arranged some fitting commemoration of the anniversary. I suppose it is now too late in the day to take the hint, but everybody connected with the stage will unite in wishing our greatest actor long life and health.

✣

Grace Hawthorne asks me to say that she isn't coming here to dazzle her expectant countrymen this Fall. She has postponed her appearance in Josephine, or A Royal Divorce—which, she solemnly avows, will be "the most unique play of the century"—until next September.

You can't guess the alleged reason for this postponement. It is that Miss H. is detained on the other side by her lawsuit against A. M. Palmer, over the non-production of Theodora in London! Evidently the enterprising manageress and her active Kelly, yclept The Hustler, propose to make that case the big business of the season. It is likely to be as profitable as the Princess' Theatre has been.

✣

Miss Hawthorne's pronunciamento is accompanied by a printed slip, giving the latest news of the forthcoming lawsuit. It states that the plaintiff has retained Sir Charles Russell to look after her interests, while the defendant is content with Sir Henry James.

The circular concludes with this unctuous piece of information:

Doctor Mallory, Editor of the *New York Churchman* (the recognized organ of the Episcopal Church in America), whose son is Miss Hawthorne's partner in London, will, we learn, be brought from America to give testimony in this remarkable action for damages.

I cannot believe that Dr. Mallory knows anything about such a wicked piece as Theodora. Indeed, sometime ago he published in one of the religious journals a reply to a letter of inquiry from a troubled churchman, in which he stated that he never had had anything whatever to do with theatricals.

✣

Manager G. H. Hamilton writes me that he has signed a two years' contract with Rodney Meredith, basso; George Gibbs, baritone; John R. Gallagher, soprano, and Hardin Daviess, tenor, to travel with Hamilton's Dramatic Enterprise, a company which is about to begin an extensive tour in the West.

"The singers," says Mr. Hamilton, "are professionals of reputation, and I have christened them after America's only dramatic journal, THE MIRROR Quartette."

The compliment is appreciated. If there is anything in a name, backed up by ability, the quartette will do us credit.

A prosperous theatre in a thriving New Jersey town, by the way, has borne THE MIRROR's name for several years.

✣

Another Manager Hamilton—Frank C., who is to direct the tour of the young St. Louis tragedian, Walter Mathews, writes:

"The fines incurred by the members of the company supporting Mr. Mathews during his coming tour, will be sent to the Actors' Fund. Do you not think this is a good way to assist the Fund?"

Of course I do. If the practice became general a large sum would by that means reach the Fund annually, and infractions of rules would become a positive blessing to the afflicted of the profession.

Last season Mr. Miner applied the fines collected in his theatres to this purpose and the result at the close was a neat sum for the Fund's treasury.

✣

The case of Mrs. Ben De Bar (Harriet Vallée, the once popular danseuse) was recently referred to the Forrest Home Directors by the Executive Committee of the Actors' Fund.

Mrs. De Bar has been living in New Orleans, where, through a series of misfortunes, she lost the property bequeathed to her by her husband. The widow's needs were reported to the Fund by Manager Bidwell, with the result before stated.

It is gratifying to note that the doors of the Forrest Home have been opened to Mrs. De Bar, who will shortly enter them to spend the remainder of her days. The veteran actor Simcoe Lee has also been admitted to the Home.

The promptitude with which these worthy applications were favorably considered will do much to restore the management of the home to the esteem of the profession. It has a noble mission and its affairs should always be administered in that spirit of liberality and discretion to which the Fund owes its usefulness and prosperity.

✣

At San Francisco, a few weeks ago, by the Rev. Richard Harcourt, D. D., Earl Marble was joined in the bonds of holy wedlock to Miss Carrie L. Bonney, formerly of Chicago. The ceremony took place at the Rossmore in that city, the precarious state of the bride's health rendering it inadvisable for her to return home to be married.

Mr. Marble is the San Francisco correspondent of THE DRAMATIC MIRROR, the editor of the *News Letter* there, and a playwright, librettist and poet of reputation. He began writing for this journal several years ago in Boston.

Miss Bonney is the daughter of the Hon. C. C. Bonney of Chicago. She is well known for her graceful bits of verse printed here and there—once or twice in THE MIRROR—and for a couple of books issued through a New York publishing house.

The circumstances of this union were most auspicious. The staff send hearty congratulations and good wishes to both parties to the felicitous contract.

UNDER THE BLACK FLAG.

Coates and Erwood's Dramatic company, headed by Gipsey Warde, is playing Lost in New York under the title of Cad the Tomboy, throughout Illinois. The Lincoln *Herald* branded the Coates party as pirates. They resented the charge, and procured the insertion in the columns of the paper mentioned of the following curious letter from Alex. Byers, who conducts the pirate play bureau in Chicago:

CHICAGO, Aug. 1, 1889.

R. J. Erwood, Esq., Springfield, Ill.

DEAR FRIEND.—I delayed waiting until I found letter from Grover. I also wish to be sure concerning the territory I can allow you to play the piece in. I found the letter to-day and filed it away for future reference. If you desire, I will send you attested copy. Could not tell you absolutely what States I can allow you to play piece in, but you can play it generally through South and Southwest. There is but one other party playing this version of Lost in New York, and they have paid me $150 for the piece, besides a small royalty for the use of the piece in the West. I do not anticipate that your interests will ever clash. Should, however, any dispute arise, I trust to you as a friend to yield a point rather than involve me with them.

Wishing you a prosperous season, and trusting that the piece may prove a mascot to you, I remain, as ever, yours sincerely, ALEX. BYERS.

P. S.—The piece is copyrighted under both titles of Cad the Tomboy and Lost in New York. You may play it under either title you choose. Yours, etc., ALEX. BYERS.

The owner of Lost in New York evidently has business to transact with Byers.

A person claiming to be "Captain Charles Andrews, the hero of A Dark Secret company" gave aquatic exhibitions in the Bay at Rochester, N. Y., on last Friday and Saturday. It was supposed that he was a pretender.

The Huntley-Harrison Comedy company played Lynwood, A Celebrated Case, and Enoch Arden at Wood's Opera House, Sedalia, Mo., during Fair week, commencing Aug. 19.

The Georgie Woodthorpe company, which is pirating Among the Pines and other copyrighted plays, is reported to have lost their paper in the Spokane fire. They had a benefit at the Alpha Opera House, Tacoma, Aug. 24, when they presented Among the Pines to a very large house. They have opened for an indefinite season at Cordray's Musee Theatre in Portland, Oregon. The owners of Among the Pines should take proceedings to stop this gang from producing their play. The company having all rights to this play has not yet produced it in that territory.

A ten-twenty-thirty company, headed by one Warren Noble, played A Messenger from Jarvis Section at the Capital City Opera House, Des Moines, Ia., last week. The Capital City Opera House recently passed under the management of Van Ginkel and Connolly.

GAIETY COMPANY'S LOSSES.

It will be a matter of surprise to the American public to learn that at the recent annual meeting of the shareholders of the Gaiety Theatre company, London, the announcement was made that the American and provincial tours of the organization had resulted in a loss of £9,944, or a little less than $50,000.

The Australian tour was a profitable one, the sum of £4,026 being made on it, and, despite the losses, the report of the directors showed that the net profit from Feb. 1, 1888, to June 29, 1889, was £3,346, and that even after the annual dividend of five per cent was paid off there would remain the sum of £346 to be carried forward.

The assets of the company were satisfactory, amounting to £10,632, or $51,160.

A SOUTHERN MANAGER TALKS.

J. F. O'Neill, when at home, occupies the position of manager of the Grand Opera House at Charleston, S. C., of which his father, J. F. O'Neill, is the lessee. At present the younger O'Neill is in New York completing the booking arrangements for the coming season. When seen by a DRAMATIC MIRROR representative on Monday, he gave the following account of his past, present, and future movements.

"My father has been fifteen years in the bill-posting business, and is now Chief of the Fire Department in Charleston. I was associated with him for eight years in bill-posting. He had the old Agricultural Hall reconstructed and turned into the Grand Opera House, which was opened by him last season. The stage is universally commended for its size, being sixty-eight feet in depth from the footlights to the back wall, thirty-eight feet at the proscenium opening, and sixty feet in width between the dressing-rooms on each side of the stage. The seating capacity is 1,667, and the house is lighted by incandescent lights. We have, of course, opera-glass attachments and improved opera-chairs from a New York firm. By the end of September we hope to have completed a rear entrance of galvanized iron leading into a handsome lobby, one hundred and thirty-five feet deep, thirty-seven and one-half feet wide, and thirty-five feet in height."

"Have you not been giving operatic performances this Summer?"

"Yes, indeed! And contrary to the predictions of certain individuals, the Summer season proved successful both from a financial and artistic standpoint. We played a dozen standard comic operas. When the company disbanded the members of it wrote me a complimentary letter, accompanied by a receipt in full for their salaries up to date. By-the-way, we expect to have a splendid season in the South, because the crops in general have been exceptionally good, and the cotton crops in particular have exceeded those of the past ten years. The prices at the Grand Opera range from twenty-five cents to a dollar, and I am booking only first-class attractions.

Then Mr. O'Neill confessed in a stage whisper that he had had a great time during his three weeks' visit to New York, and that no matter what any Chicago writers might say, the rest of the United States was merely a backyard to the metropolis.

A SUCCESSFUL BOOK.

The third edition of "The Giddy Gusher Papers," which is sold at a reduced price, is in constant demand. The book can now be bought at 75 cents a copy, bound in cloth. It is for sale at the news stands in all the principal hotels, and can be ordered through any bookseller.

"The Giddy Gusher Papers" has received the most gratifying endorsements from the leading newspapers throughout the country. The volume is pronounced a unique and enjoyable contribution to current literature.

By means of this publication the cleverest productions of the late Mary Fiske are presented in an attractive and permanent form, which will augment her reputation as one of the brightest and most original journalists of the times.

LETTERS TO THE EDITOR.

THE SALARY QUESTION.

NEW YORK, August 28, 1889.

To the Editor of the Dramatic Mirror:

SIR:—One of the cogent reasons why actors' salaries are decreasing is aptly stated by Mr. Herne in his letter of the 21st. "They blindly 'fancy' that the *profession* is not a part and parcel of the great army of wage workers."

I venture to say they will continue to believe in this fancy: "I don't belong to the 'vulgar' crowd of laborers, I am a professional."

It has been truly said that a man can get his living in just three ways, by toil, theft or charity. I think the actor gets his by toil, but if any of them feel disposed to disagree with this classification he is at liberty to select one more congenial.

I put it to you, Mr. Actor, what is it which primarily determines the actor's salary, if not the box-office?

The best talent in the world couldn't earn salt playing for paupers; so before even talent comes the ability of the masses to patronize your wares. When the masses are engaged in a brutal and unnecessary struggle to simply exist, it is evident that they will have little time and less money to devote to entertainment or education. All the energy of which the laborer is possessed is consecrated to the desperate chase for bread.

A sentiment that something was at bottom wrong, due to defective legislation, was made manifest by those who substantially said: "Let us organize an actors' trade union and agitate for the passage of a law prohibiting the importation of foreign actors." If that sentiment still lives it will seek deeper for the cause and eradicate it.

Let us look even disagreeable facts in the face: A machinist can more readily take the actor's place, than can the actor the machinist's; if therefore the machinist's wages are low and the actor's high, another actor is added to the list and there is one machinist the less.

Come, now, you who read this; what trade or vocation did you start out in life with, and why did you forsake it to become an actor? That same cause is operating now with even greater intensity and overcrowding the profession.

Hard study and intelligence are necessary to the making of lawyers, yet see how overcrowded their profession is, many of them earning less than a living, patching out an existence by an ingenuity equal to Edison's. The actor has not reached the same low depths, but he is sliding their rapidly.

If a man could earn $50 a day fishing for pearls in the ocean, is it not clear that actors could not be recruited from such ranks at less than $50? Nor would the actor accept less as an actor. True, he is not a pearl-fisher; it isn't necessary that he should be. The fact that he could if necessary earn $50 as such would preclude all possibility of engaging him for less.

But suppose Mr. Herne should show a paper and say: "Here, boys; this ocean is mine. If you want to fish for pearls here you must pay me for the privilege. The man who will pay the most for it can have it." What would be the effect? With the deep sea on one side and starvation on the other, and all of us afraid of either, the chances are that before we got through with our offers we would fish pearls and pay them all over to him while we retained just enough to live on.

Just think of this for a moment and then for "ocean" substitute "land," and you have the real trouble. For further details I would endorse Mr. Herne's advice and recommend the reading of "Progress and Poverty."

I should like exceedingly to hear Nym Crinkle's views on the subject.

Fraternally yours, BENJ. DOBLIN.

SOMETHING ABOUT TENOR HEDMONDT.

NEW YORK, August 29, 1889.

To the Editor of the Dramatic Mirror:

SIR.—In the article headed "Prospects for English Opera," in which you are so kind as to devote much space to the Emma Juch, Grand English Opera company, your writer is in error regarding Hedmondt, the tenor.

The fact is, that Mr. Hedmondt has sung principal rôles in the Stadt Theatre in Leipzig for the past six years, and was one of the artists selected to sing the principal tenor rôle in The Meistersinger at Bayreuth last year. Mr Hedmondt has a repertoire of over sixty grand operas, in many of which he has no superior in Europe to-day, notably the Postillion of Longemeau, Faust, Wilhelm Meister in Mignon, Don Jose in Carmen, Don Cæsar de Bazan in Maritana, and other purely lyric rôles. Mr. Hedmondt is now at Cologne, studying the English words to the music of his rôle. He was born in Portland, Me., and speaks English as well as any other American.

A public statement of the above facts is due to Charles Hedmondt, who, notwithstanding his young manhood, is acknowledged to be one of the most brilliant actors as well as one of the best among the first tenors of Europe. Very sincerely yours,

CHARLES E. LOCKE.

THANKS.

BOSTON, Aug. 30, 1889.

To the Editor of the Dramatic Mirror:

SIR.—I cannot refrain from congratulating you upon the dignified stand which you have taken in disdaining to use your columns to reply to the blackguard attacks of the editors of other publications upon your paper. The one exception of a few weeks ago only makes your silence the more pronounced and your position the more commendable.

Were there anything akin between your journal and the others they might require a castigation. But THE DRAMATIC MIRROR is so superior in appearance, in tone and in literary quality that their emanations must fall flat upon every one. Accept the sincere best wishes of a humble writer in the dramatic field.

Yours most truly,
EDWARD F. EDGETT.

MISS HARRIS IS AT LIBERTY.

NEW YORK, August 30, 1889.

To the Editor of the Dramatic Mirror:

SIR.—Much praise is due you for the great enterprise you have shown in the compilation of an almost complete Theatrical Roster for the season of 1889-90; but I for one and I have no doubt many others in similar premises would also am constrained to offer protest against the indiscriminate manner in which managers have furnished you the names of those whose engagement they have had in contemplation only and not in surety. As, for instance, in my case. My name appears in the Roster as a member of the Ranch 10 company, when in truth I am not and have not ever been engaged for that organization.

Looked at from one view, it is obvious what incalculable harm such premature announcements can accomplish, either to deprive the actor of intended offers from other managers who might desire his services, or to otherwise prejudice his chances of engagement upon the natural deduction that his "liberty" is the result of a "release" from the publicly announced contraction, on the ground, perhaps, of incompetency.

Worse complications arise from the fact of the same person being rostered as a member of two companies, operating in different sections of the country at or about the same time, suggesting the phenomenon of an *ego* and *alter ego*, which, though metaphysically possible, is, I fear, physically impossible.

Asking that you will kindly make the denial of my connection with the Ranch 10 company, or any other company just at present, and with greatest respect for the greatest dramatic newspaper, I am,

Yours very truly,
MAUD HARRIS.

A compilation of several thousands of names naturally involves some errors; but, when it is considered that scarcely a dozen such have been pointed out in the case of our Theatrical Roster, it will be admitted that the lists are remarkably correct. In view of the space which we devote to Miss Harris' statement that she is still at liberty, we believe that the threatened injuries likely to result from the appearance of her name among the members of the Ranch 10 company may be said to have been fully averted. ED. DRAMATIC MIRROR.]

AT THE THEATRES.

PROCTOR'S.—THE GREAT METROPOLIS.

Will Webster	Harry Meredith
Jack Holt	William G. Beach
Walter Mowbray	Joseph Holland
Benjamin Bert	Harry Hawk
Captain Carr	C. W. Couldock.
Edwin Holt	Dan Leeson
Harry Vansittart	Earle Stirling
Tom Kelly	Newton Chisnell
"The Dook"	Tillie Barnum
Nell Carr	Netta Guion
Gertrude Savernak	Annie Mayor
Clara Maitland	Ida Glenn
Pauline	Adele Palma
Mrs. Carr	Mrs. W. G. Jones
Mrs. Opio	Mrs. Owen Marlowe

The Great Metropolis is more metropolitan than great. As a play it is tumid and wildly improbable; as a medium for scenic display and mechanical ingenuity it is effective. It belongs to that order of theatric entertainment which is literally built out of wood and canvas, paint and calcium. The authors have proceeded on the principal that claptrap is what the crowd craves, and that the only task involved in the undertaking is to give them enough of it.

Such dramatic products as The Great Metropolis are not made for people that think but for people that don't think; and for fear that the latter might be tempted to depart from their usual habit of letting eyes and ears act as substitutes for brains, Messrs. Jessop and Teal have pitchforked together such a rapid series of sensational incidents that their victims in front are unable to question the preposterousness of one before another demands attention.

It is unlikely that Mr. Jessop, who is a man of fine literary taste as well as a dramatist of marked ability, had much of a hand in the production of The Great Metropolis, although he is charged by the playbill with an equal share in its paternity. It is but reasonable to suppose that Mr. Teal is chiefly responsible, inasmuch as Mr. Teal is known to contemporary fame as a clever stage manager, and the piece decidedly partakes of the nature of an exhibition of skilful stage management rather than of an exposition of serious dramatic authorship. In further support of this may be cited the conclusive fact that the success of the piece depends upon a wreck scene; not on its dramatic value—it has little or none; but simply and solely on the realistic mechanism of the scene itself.

The plot of The Great Metropolis is conceived and developed after the most approved style of what our cockney friends playfully call a "shilling shocker." It is all about the efforts of Jack Holt to establish his heirship to his father's fortune and to wed Nell Carr, the Sandy Hook lighthouse-keeper's daughter. Walter Mowbray fraudulently acquires the deceased old Holt's property, and Tom Webster, his foil, who loves Nell and wants her for himself, swears a big oath to block the young man's marital designs. Jack sends his boy-friend and shipmate "The Dook" to Algiers to bring back one Tom Kelly, who can prove his identity as the late, but not lamented, Holt's rightful son and heir.

Meantime, to earn his bread and be near his girl, he gets a berth under Captain Webster as a member of the Sandy Hook Life-Saving crew. Webster is pledged to Mowbray to watch Holt and perhaps send him to Davy Jones' locker. But Mowbray's plans are somewhat interrupted by an unforeseen meeting between Walter and his long-lost sister, whom he discovers to be living in a French flat under an assumed name and circumstances not sanctioned by the church and society. Mowbray has betrayed her under promise of marriage. Webster swears another big oath, by a being that it is unnecessary to mention, that he will get the girl her rights in double-quick order. Mowbray happening to come in opportunely the irate brother is enabled, after subjecting him to the loss of considerable breath and completely ruining his shirt-collar, to extract from the subdued but impenitent one a promise of marriage for Miss Gertrude

This brings us to Act Four, which is laid at Sandy Hook. Word is brought to the Life-Saving Station that the brig *Flying Fish* has driven on the beach. The crew man the beach-wagon and rush to the scene of the disaster. Here the ship is seen through the darkness among the canvas breakers, and, while real rain falls from a perforated pipe in the flies, a life-line is shot to the vessel, and "The Dook" and Tom Kelly are brought safe to shore in a basket.

In the next act the characters, by one of those coincidences peculiar to melodramas, meet in the Twenty-eighth Street "L" station, and Webster, Mowbray and Gertrude's French maid put up a job to lure Holt to an old boat-house on the Harlem. They get him into a small boat in the East River at night and are about to consign him to a watery grave, when Gertrude's body—she has committed suicide—floats to the surface under her brother's hand, and, without troubling to secure the remains, he decides that it will be flying in the face of Providence to disregard this warning, and so Holt escapes the fate designed for him. In the end, Kelly establishes the hero's identity, Webster and Mowbray "remove" each other, and fortune smiles upon the union of Jack and Nell.

The audience at Proctor's Twenty-third Street Theatre which saw the first performance of the piece on Saturday night, gave every evidence of relishing its sensational qualities and of oblivion to its superlative improbabilities and dramatic defects. They applauded the actors, the variegated scenery and the lively and thoroughly disciplined scene-shifters, all of whom worked hard to insure a popular success, and they called the smiling Mr. Teal before the curtain after the wreck-scene, which was rapturously received. And, indeed, considered simply as a mechanical achievement, this realistic reproduction was singularly effective, deserving all the acclamation bestowed upon it. Judging from the attitude of the house there is good reason to predict for The Great Metropolis a profitable career.

The acting was attuned to the requirements of the play, which means that it was sometimes thrillingly intense, sometimes boisterous and always artificial. Mr. Beach is a young man apparently, which made it remarkable that he played Jack Holt in such an old-fashioned way. He delivered his lines in the traditional melodramatic accents which imply so much and mean so little. As the lines generally signify no more than the fashion in which they are spoken, it matters not. Mr. Beach, in spite of his conventionality, is a satisfactory enough representative of the sort of hero whose bark is worse than his bite, or who, in vulgar parlance "talks too much with his mouth."

Mr. Meredith, who is an excellent actor, gave a virile performance of Webster. It was not his fault that the constructors of the piece had ante-climaxed two of his best scenes. In the scene with the sister, Gertrude, in Act Three, he displayed genuine power, and with Miss Mayor, lifted a cheap and theatric situation to the plane of dramatic dignity and impressiveness.

Mr. Holland's work bears the impress of refined histrionic methods, and he was consequently out of place as the scheming villain of a coarse-fibred piece like The Great Metropolis. He acted with that reserve and naturalness which are essential in plays that deal with real human motives and passions, but which pale amid his present lurid surroundings. In a rational drama Mr. Holland's intelligent acting as Mowbray would have told.

Mr. Hawk supplied the broad comedy element as Bert, a loquacious real estate agent. Mr. Couldock got a warm reception from the house, but he had little to do as the old lighthouse-keeper, Carr. The same comment applies to our old-time favorite Mrs. Jones, who appeared as Mrs. Carr.

Mr. Leeson as old Holt and Mr. Sterling as Vansittart, were respectively efficient. Newton Chisnell as Tom Kelly, contributed a capital "bit" that was racy of the ould sod.

Miss Guion, made up to realize the popular picture of Grace Darling, looked as pretty as the original and played gracefully and well.

Miss Mayor as Gertrude Savernak proved herself to be an emotional actress of great power, rare intelligence and ample artistic resource. She was quite a revelation to the first-nighters, and her unexpected skill justified predictions of great things.

Miss Glenn, a comely girl, acted Clara Maitland charmingly, and Adele Palma was the very personification of the pert and wickedly mendacious Prerch waiting maid. Mrs. Marlowe had an insignificant part in Mrs. Opio.

The phenomenal smoothness of the first performance can be judged from the fact that although there are eleven changes of scene—several of them very heavy sets—the piece finished before eleven o'clock. This remarkable result showed the care with which Mr. Teal had staged the production.

THE WINDSOR.—LOST IN AFRICA.

Clarisse De Ville	Agnes Desmond
Nanine	Blanche Sherwood
Marie	Clara Beaumont
Julian, Marquis de Mondelet	James B. Browne
Count De Ville	George Jordan
Mons. La Farge	Herbert R. Carr
Mons. Fontaine	David Anderson
Jean Brillo	Alf Beverly
Pierre	George T. Welch

Lost in Africa, which was produced at the Windsor Theatre on Monday night, is an adaptation from the French, a previous version having been made known to the last generation as The Red Pocket Book. The present adapter is Howard P. Taylor, a clever dramatist, who is the author of Caprice and other popular pieces.

Mr. Taylor has had no easy task to perform in his endeavor to make a lurid and old-fashioned melodrama suit the exigencies of a modern audience. The phraseology he has supplied is generally moderate in tone, that is, so far as a plot with murder, shipwreck, and general adventure will permit of temperate language.

The story is that of a French nobleman, Julian, Marquis de Mondelet, who sells his mother's diamonds to a banker, to save some member of the family from disgrace. Monsieur La Farge, the villain of the piece, being in financial straits on account of a promissory note that is coming due, murders the banker and steals the diamonds. Julian is convicted of the murder but escapes from prison. He is picked up, in an unconscious condition, by a French frigate, which is commanded by Count De Ville, and on board of which is Clarisse, daughter of the Count, and Julian's lady love. A terrific storm comes up and the frigate is shipwrecked on the coast of Africa. The Count De Ville is supposed to have been lost, but turns up, after a year's interval, on a French vessel to take his daughter back to Paris, leaving her lover, Julian, to perish in Africa. Subsequently Monsieur La Farge who is about to marry Clarisse, is confronted with Julian in Paris, and is finally handed over to the authorities as the real murderer, owing to his carlessness in making a wedding present to Clarisse of the stolen diamonds, and especially through the recovery of a pocketbook that had belonged to the murdered banker, and which is found to contain the promissory note that had caused all the trouble.

The scenic effects were not well carried out, and if what purported to be a French man-of-war on a turbulent sea, had been carried out altogether, the illusion would have been much more complete.

The Julian of James B. Browne was a commendable impersonation. Herbert R. Carr, as Monsieur La Farge, was given too much to guttural ranting, but his melodramatic intensity was quite in keeping with the villanous work assigned to him. Agnes Desmond made her professional début in the character of Clarisse. There is a trifle too much mechanical elocution and gesticulation in her acting at present, an exaggeration which will probably be toned down in time. Blanche Sherwood, as Nanine, capered about with the regulation archness and vivacity that is supposed to be indispensable to stage soubrettes, and George T. Welch made a comic servant of Pierre, who was given to embracing Nanine on the slightest provocation. Probably the best acting of the evening was done by Alf Beverly, who impersonated Jean Brillo, the old servant, who, half-crazed with drink, reveals the whereabouts of the lost pocketbook in the last act. Clara Beaumont acquitted herself with decided credit as Marie, the wife of Jean Brillo, and the rest of the cast proved comparatively efficient.

NEW PARK.—M'KENNA'S FLIRTATION.

Michael Ryan	Hugh Fay
Timothy McKenna	William Barry
Timothy McKenna	Charles Lamb
Greenleaf Blackstone Kent	Arthur G. Moreland
Willet Chase	J. A. Wheelock
Patrick McGurk	Charles Sturges
Mrs. Mary Ellen Ryan	Marion A. Earle
Mary Ellen Ryan	Marie Cahill
Anastasia McGovern	Adele Bray

The New Park Theatre was opened for the season under the most favorable auspices by Barry and Fay in McKenna's Flirtation on Monday night. The house was crowded, and the audience thoroughly enjoyed the performance throughout. This piece has been on the road during the past year, and its pronounced success in the large cities did not require its production here as a test of its merit. It came to the Park on its intrinsic worth, and has won the most encouraging recognition.

The piece has been described in these columns frequently. It was written by Edgar Selden, the talented young actor-playwright, now starring in Will o' the Wisp. It is a farce-comedy, but the horse-play constituting the main element of such pieces is largely eliminated, and it is a notable improvement in farce-comedies of its class. Its leading characters, a retired contractor and a milk dealer who has made his pile, and both of Milesian origin, offer an opportunity for legitimate comedy work which has been largely improved by the dramatist.

William Barry, as Timothy McKenna, gave a delineation of the part that brought out all his talent for unctuous, droll comedy, enlivened with keen flashes of Irish wit. His flirting with Ryan's wife had some Pickwickian touches which were laughable by themselves. Hugh Fay, lean and long, offered a strong contrast to Mr. Barry, short and somewhat Falstaffian in proportions. Mr. Fay's impersonation of Michael Ryan was very clever. Charles Sturges was especially good as the hod-carrier, Patrick McGurk, and his song, "When our dinner hour comes 'round," was encored. Arthur G. Moreland imparted some of the dignity of the interlocutor to the part of Greenleaf Blackstone Kent, a shyster lawyer. J. A. Wheelock was satisfactory as a dude. Marion A. Earle made a very favorable impression as Mrs. Mary Ellen Ryan. Marie Cahill scored a distinct hit as the ingenue Mary Ellen Ryan, and her songs and dance *à la* Letty Lind were very cordially received. Adele Bray was very efficient as Anastasia McGovern.

The piece has a number of new songs and some lively, catchy music. It was effectively staged, the river scene in the last act with the realistic yacht and ferry boat eliciting applause. It is quite likely that Timothy McKenna will continue his flirtation with Mrs. Mary Ellen Ryan at the New Park for some time to come. During the Summer the lobby of the house has been redecorated, and the interior brightened and made comfortable with new carpets. The foyer has been transformed into a smoking room to be used between the acts and other improvements are noticeable throughout the house.

THIRD AVENUE.—THE BLUE AND THE GRAY.

The military drama, The Blue and the Gray, was well received by a crowded house at the Third Avenue Theatre last Monday evening, and judging from the enthusiasm displayed by those present, this play has lost none of its former popularity. W. H. Murdoch and Marguerite Pierce were both effective in their respective roles as Mark Stanley and Ruth Peyton.

George W. Thompson did some very clever dialect work as Sergeant Fritz Beeker, while the Uncle Josh of J. W. McAndrews was capital. The rest of the company gave good support, not forgetting the Russian wolf hounds, who made things very lively, to the great delight of the gallery boys. New week N. S. Wood will present his new play, Out in the Streets.

PEOPLE'S.—HERMINIE.

"A story of the Franco-Prussian War" was presented to a large and enthusiastic audience at the People's Theatre on Monday night. William Redmund, the adapter of the play, and Mrs. Thomas Barry, ably sustained the leading parts, and received much merited applause.

Between the acts a novel and very pleasant innovation was introduced in the "Redmund-Barry Act Drop," to vary the monotony of the intermission, and proved a pleasurable surprise to the audience. Next week, Webster-Brady's She.

GRAND.—THE STILL ALARM.

The Still Alarm was played on Monday night at the Grand Opera House to a large audience.

There were no new features except some changes in the cast, the most conspicuous of which was in the part of Elinore Fordham, which was played by Marion Booth quite effectively and with much pathos. The soubrette part of Cad Wilbur was smartly acted by Weevie Vivian.

The villain's part of John Bird was ably impersonated by Byron Douglass. Harry Lacy, his horses and dogs, were as usual recipients of vociferous applause.

AT OTHER HOUSES.

Sol Smith Russell in The Poor Relation remains the attraction at Daly's, and Mankind has entered upon its last week at the Fourteenth Street Theatre.

E. H. Sothern lends his cheerful services at the Lyceum to the humorous impersonation of Lord Chumley, and the various eccentricities and amusing predicaments of the role

Kate Claxton and Charles A. Stevenson are reported to be making money with Bootles' Baby at the Madison Square Theatre. There is certainly every indication of prosperity, to judge from the large audiences that nightly attend the performance of this piece.

Struck Gas arrived at Tony Pastor's establishment on Monday night, while Bric-a-Brac was sent out to try its fortunes on the road. The present attraction is a musical comedy that was noticed in these columns when first produced in New York.

It is a matter of public record that Herrmann's Transatlantic Vaudeville combination has struck the fancy of metropolitan theatregoers, and owing to the small dimensions of the Bijou, many persons in search of seats have to be turned away, night after night. This is the best trick Herrmann has done in a long time. Although he does not appear personally, and is merely the power behind the throne, the attraction may be said to be drawing like magic.

In the comic opera line there are various enticing bills. Three of them are of long standing, to be sure, but that should not deprive them of their due meed of praise. We refer to Clover at Palmer's, The Oolah at the Broadway and The Brigands at the Casino. Then there is Paola, the recent acquisition at the Fifth Avenue Theatre, with its lively music and bright costumes, while Koster and Bial's Concert Hall offers a musical attraction of less pretention, but one that appeals to a large class of the community who are not averse to liquid refreshments between the various numbers of a miscellaneous programme.

A CORRESPONDENT, telegraphing from Dieppe, France, says that Madame Jane Hading is receiving a most remarkable ovation each evening in her masterly impersonation of Claire in The Maitre de Forges. The auditorium of the theatre is filled each evening to excess by the élite of fashionable Dieppe, crowds being turned away nightly. Flowers, bouquets of elaborate design and other costly presents are thrown upon the stage in generous profusion, and on leaving the theatre in her carriage the talented artiste is warmly greeted by the nondescript crowds outside. Lord Salisbury and Lord Lytton, British Ambassador to France, were present among the audience a few evenings ago.

OBITUARY.

GEORGE FAWCETT ROWE.

George Fawcett Rowe, whose serious illness was referred to in our last issue, succumbed to his malady last Thursday night at the Glenham Hotel, within a few doors of THE DRAMATIC MIRROR office. Dr. Howard, who was to have managed his tour in this country, says that Mr. Rowe had no idea of the serious nature of his illness, and thought he was merely suffering from a chronic dropsical trouble in his legs. On Tuesday previous to his death he dictated a letter to be sent to Manager Sheppard, of Toronto, and asked Dr. Howard to send a cablegram to engage Adelaide Arthur for the part of Mrs. Micawber.

Dr. Robertson, his physician, diagnosed his case as mitral valvular disease of the heart complicated by Bright's disease of the kidneys. Dr. Foord, Dr. Robertson's assistant, was in attendance at the time of Mr. Rowe's death, and says that he passed away without pain. George Fawcett Rowe was born in Exeter, England, about sixty years ago, and was of English and Spanish parentage. His first dramatic attempt was a piece called Alfred and the Cakes, which was written when he was a mere boy. Having quite a talent for drawing and sketching, he went to London to learn scene painting, and was making very good progress when he decided to abandon that calling in favor of a histrionic career.

In 1852, when the gold fever broke out in Australia, young Rowe sailed for that part of the world, and remained there for eight years, gaining a livelihood as an actor and writer, and occasionally resorting to his paint brush. For a time he was the manager of a theatre in Melbourne, where he adapted and translated any number of plays for his company, none of which, however, will be handed down to posterity as remarkable dramatic efforts.

After a tour through India, China and Peru, Mr. Rowe landed in New York, where in 1866 he first appeared to an American audience in Used Up, making quite a hit as Sir Charles Coldstream. He followed up his good luck with another hit as Clorindo in a burlesque of Cinderella, the cast including Mrs. John Wood, who was managing the Olympic at that time. Subsequently he appeared at the same house as D'Artagnan in The Three Guardsmen, supported by an excellent cast. The mounting was quite elaborate for those days, and the piece had quite a run. This was followed by a dramatization of David Copperfield, in which Mr. Rowe appeared as Wilkins Micawber, a character in which he was destined to become famous.

He first acted in Andrew Halliday's dramatic sketch from Dickens' novel and subsequently in a three-act version of his own which he called Little Em'ly. He was always passionately fond of Dickens and made an adaptation of Our Mutual Friend in which he impersonated the character of Silas Wegg, and sometime afterward adapted from the "Pickwick Papers" the character of Alfred Jingle, and was to have appeared in that piece during his American tour.

After his Olympic engagement he returned to England with a neat bank account. He acted occasionally in London, but soon returned to America. His next success did not occur till 1873, when Shook and Palmer produced his play, called The Geneva Cross, at the Union Square Theatre. In 1876 he made quite a favorable impression in an audacious Munchausen type of character in his own play of Brass, which was produced at the old Park Theatre in 1876. After that he went on a starring tour through the country with some measure of success until his health failed. A. M. Palmer then took him on a European tour, and after spending several months in Italy he returned to New York, greatly improved in bodily strength.

In 1879 he married the actress, Kate Girard, who died in 1885. During the same year his play of Beauty was produced at a matinee performance at Wallack's Theatre, and was considered an artistic success. He also wrote a musical piece called The Lily of Yeddo, which was performed in Brooklyn and Philadelphia.

Mr. Rowe was a life member of the Lotos Club. He leaves a brother, who is the agent of Dun, Barlow and company in Minnesota. The funeral took place at the Church of the Transfiguration. The Rev. Dr. Houghton officiated, and read the Burial Service of the Episcopal Church in his usual, impressive manner. He was assisted in the services by Rev. Dr. Childs. The pall-bearers were Henry Watterson, Edward Moran, Maurice Barrymore, Judge Gedney, Dr. Charles L. Howard, Joseph Fox, J. Charles Davis and H. B. Lonsdale. Among those in attendance at the ceremonies were J. H. McVicker, Frank Sanger, Chandos Fulton, James Kelly, Col. T. Allston Brown, E. G. Gilmore, F. B. Murtha, Joseph Reynolds, J. C. Collier, J. M. Hill, Rudolph Aronson, Louisa Eldridge, Madame Ponisi, J. C. Roach, Gus Heckler, Kate Claxton, Charles A. Stevenson, John B. Norton and many others. The interment took place in the Actors' Fund Plot in Evergreens Cemetery.

George Fawcett Rowe was remarkably versatile. Added to his artistic and dramatic talent, he was an excellent conversationalist and a shining light at any social gathering. He had many disappointments in the course of his career, but his genial temperament never allowed him to brood over his troubles.

Dr. Howard told a MIRROR representative that there were many hundred dollars owing Mr. Rowe from persons who had promised to pay royalties for the use of his plays, but, although frequently in poor circumstances, he never could be prevailed upon to prosecute those who had deceived him. He was to have appeared in Jingle, Little Em'ly and Brass on his contemplated tour, which had been booked into May, 1890

He was to have opened at Toronto on September 16. Mr. De Mille has kindly offered his play of The Main Line without royalty, and, if agreeable to managers who hold bookings for George Fawcett Rowe, Dr. Howard will retain the company he has engaged and fill the dates with The Main Line and other pieces.

Mr. Rowe's last appearance in this country was at Boston during the season of 1887–1888. Besides the plays already mentioned, he wrote a piece called Fifth Avenue, which was produced at Booth's Theatre without success. He also wrote The Donagh for Joe Murphy. His musical comedies called Pop and Fun on the Bristol were instrumental in putting considerable money in his pocket. He leaves a large circle of friends both in this country and London who will deeply regret the passing away of a most delightful companion and a true friend under all circumstances.

THE BIJOU SIDEWALK CROWD.

The following letter was received yesterday:

NEW YORK, Sept. 2, 1889.

To the Editor of The Dramatic Mirror:

SIR.—Knowing that your estimable paper reaches the eyes of all the managers, I direct this letter to you instead of writing to one of the daily newspapers where it would probably escape notice, if it appeared at all.

I am a constant visitor to the principal theatres and usually take my wife and daughters with me. Having a curiosity to see the entertainment now on the boards of the Bijou Theatre, I went there one night last week. Once inside the doors, the theatre is unexceptionable. The employés are courteous and the atmosphere refined. But, horrors! the approach!

On the night in question there clustered on the sidewalk several groups of men who might have been sporting people, but who from their talk seemed to be connected in some way, I regret to say, with the theatrical profession. Not only did they impede our ingress, but their vulgar conversation and rude manners were disgusting. Several stared at my daughters in an impudent manner that deserved to be responded to with a sound caning. Some of these loafers also stood in the lobby. They did not seem to be a part of the audience—merely idlers.

Now, I write you this letter to ask whether this nuisance is countenanced by the manager of the theatre? I should like to know whether he is aware of the fact that the presence of these impertinent fellows about the doors does a positive injury to his establishment? I should hesitate a long time before making up my mind to take my family through that crowd again, no matter how strong might be the magnet of attraction in the bill.

Surely the manager can keep his neighborhood clear of such persons by invoking the aid of the police. I have never encountered similar annoyance at other first-class places of amusement.

Truly yours, W. G. H.

Manager J. W. Rosenquest was seen at the Bijou Theatre yesterday by a DRAMATIC MIRROR reporter. At first he refused to discuss the letter, which he had perused carefully. Finally he decided to speak about it.

"The idea of a man asking me whether I countenance a nuisance!" he said. "Of course I do not, and anyone who knows how I have struggled against the element he speaks of, would appreciate my position.

"But I cannot control the neighboring saloons and their frequenters, nor can I control the police force of this city. We all know there are lots of loafers on this block, but there are also lots of loafers on every block along Broadway, all the way from Twenty-third Street. The nuisance can only be abated by the police, who have been often complained to."

We do not think that the captain of the police precinct in which the Bijou is situated is likely to disregard the complaint of the manager, if it is made with a proper degree of emphasis.

Every property-holder has the right to demand that the sidewalk in front of his residence or place of business shall be kept free from loafers or other nuisances which the city forbids, by ordinances that its police are under instructions to enforce. Every citizen has the right to demand that the offensive class of idlers referred to by our correspondent shall be prevented from collecting on the curb at the Bijou or elsewhere.

But the manager should not wait for any other citizen to take the initiative—he is more deeply interested than others, on his own account and for the sake of his patrons.

The police are empowered to order any person to "move on" who lingers in one spot on the street for no good reason more than a certain specified length of time. Failure to obey such a request constitutes disorderly conduct, which is liable to be followed by arrest and punishment. The municipal law is perfectly plain on this point.

If Mr. Rosenquest lodges a complaint with the police captain of his precinct, that functionary is supposed to take measures at once to enforce the ordinance, even if, to do so, he finds it necessary to detail an officer especially for the purpose of keeping the sidewalk clear. In case the complaint is not acted upon by the captain, Mr. Rosenquest can lay that official's neglect before the Police Commissioners, with the certainty that it will be promptly remedied.

If Mr. Rosenquest really wishes to remove the obnoxious persons that surround his theatre—and we presume he is perfectly sincere in saying that he does—he will find no difficulty in achieving that desirable result, provided that he goes about it earnestly and with the intention of really effecting the purpose in view.

THE PALMER FAMILY REUNION.

The Palmer family in America will hold a general reunion in the original homestead of their progenitor, Walter Palmer, at Wequetequoc Cove, Stonington, Conn., to-day (Wednesday) and Thursday.

Walter Palmer came over with John Endicott who brought six ships freighted with freemen from Old England in 1629. Walter was a giant, physically, being over six feet in height and weighing over 600 pounds. He purchased a large tract of land in the Connecticut colony, and died in Stonington, Conn., in 1661, leaving twelve children. His daughter Grace married Thomas Miner, by whom she had twelve children. From this branch has been traced the lineage of General Grant.

Among the descendents of this patriarch are A. M. Palmer and his father, the Rev. A. G. Palmer, of Stonington; William Pitt Palmer, the poet; Robert Palmer, the Noank boat builder; Rev. E. B. Palmer, D. D., of Brighton, N. J., and other famous Palmers.

MR. HARKINS HOME AGAIN.

D. H. Harkins, who returned from England recently, called at THE DRAMATIC MIRROR office yesterday (Tuesday), looking in excellent health.

"I did not follow the usual method," said Mr. Harkins to a MIRROR representative, "of returning on a fast steamer, but took passage for Mrs. Harkins and myself on the *Tower Hill*, thus spending two whole weeks on the ocean, and a delightful trip it was, I assure you."

"Where are you stopping at present?"

"We are at Bath Beach, where we shall remain until rehearsals are called by Mr. Mansfield, whose season in Richard III. begins at Boston on Oct. 21. Mrs. Harkins, whose stage name as you know is Helen Gliddon, is also a member of the company, but does not appear in Richard III. She acted in London in Dr. Jekyll and Mr. Hyde and in the Parisian Romance. My part in Richard is Buckingham. I was offered an engagement at Drury Lane to act the part of Charles II. in the new piece by Pettit and Sims, to be produced at that house this month, but preferred to remain with Mr. Mansfield.

"I think his production of Richard III. surpasses anything that has ever been attempted. It was gotten up with great archaeological research and skill in the selection of armor and scenery. Mr. Mansfield's impersonation of Richard is untrammelled by orthodox methods, and is delightfully original in its conception, especially in what might be called the pantomimic portion of the role. His reading of the lines is exceedingly scholarly, and he produces a strong impression without any striving for theatrical effects."

MANY PLANS DISTURBED.

The best-laid plans of mice and managers gang aft agley, and this season begins with several noteworthy illustrations of this theatrical application of the familiar quotation.

Illness forced Miss Anderson to abandon her tour under Henry E. Abbey's management, and that manager was compelled to organize a Gaiety company with Florence St. John at the head to come over here early in the Winter to fill the Anderson dates.

Next, Mrs. Blaine was stricken with rheumatism, and Daniel Frohman was compelled to announce her withdrawal from the starring tour that was to have commenced this month, postponing the promising young *debutante's* appearance indefinitely.

The death of George Fawcett Rowe, last week, deprived Dr. Charles L. Howard of the star on whom he depended to begin a tour a couple of weeks hence.

Last of all comes the sudden and unexpected abandonment of the tour of Mrs. James Brown Potter and Kyrle Bellew, under Mr. Abbey's management.

These stellar failures—for various reasons—to start out, leave a large number of actors "at liberty" at a time when engagements are difficult to obtain. Nearly fifty people will have to find something to do promptly, or lose a season's salary. We do not know whether, in any of the cases mentioned, they have any claims against the managers for non-fulfilment of contract. Mr. Frohman has promised to assign other duties to Mrs. Blaine's support, while Dr. Howard thinks of taking out the late Mr. Rowe's people as a combination, playing some of the pieces he left.

A large quantity of good open time is another result of these abandoned tours. The dates will be quickly snapped up by traveling managers, and more inconvenience than loss will be incurred by the local managers interested.

OPENINGS THIS WEEK.

JACOBS' SYRACUSE THEATRE.

H. R. Jacobs wires THE DRAMATIC MIRROR that his new theatre in Syracuse was packed to the doors at its dedicatory opening on Monday night. The audience was very enthusiastic, and everybody was delighted with the comforts and conveniences of the house.

RHÉA IN JOSEPHINE.

Manager Frank G. Cotter sends a dispatch that Rhéa achieved a grand triumph in Buffalo on Monday night. The house was packed, and the star received calls after every act.

PATTI ROSA IN MARGERY DAW.

Manager William Calder wires that Patti Rosa scored an emphatic triumph in Tom Craven's new play, Margery Daw, in Minneapolis on Monday night. The star received flowers and calls galore.

THE SPIDER'S WEB.

Manager Harry L. Hamlin dispatches that The Spider's Web made an immense hit in Philadelphia on Monday night. He states that the company is excellent, and the house enthusiastic throughout the performance.

HANLON'S FANTASMA.

Manager Edwin Warner wires that Hanlon's Fantasma opened its season at Proctor's Theatre, Lynn, Mass., on Monday night, to the largest audience that ever gathered in that house, hundreds being turned away.

CORA VAN TASSEL.

Manager A. Judah sends a dispatch that the Cora Van Tassel company opened the Ninth Street Theatre, Kansas City, Mo., to standing room on Sunday night, turning people away.

WALTER MATHEWS IN ARAMIS.

Manager Frank C. Hamilton, of the Walter Mathews company, telegraphs that his star opened in Aramis in Chester, Ill., to standing room only on Monday night. Mr. Mathews and his play received an ovation.

PROFESSIONAL DOINGS.

J. B. POLK has engaged Neil Florence to act the juvenile part in The Silent Partner.

TOMMY YORK has been engaged for The Still Alarm company.

ANNIE RYAN has been engaged for Mrs. George S. Knight's company, which will open its season at Wilkesbarre, Pa.

MR. AND MRS. MARCUS MORIARITY have signed to go with Helen Blythe's company this season.

FLEMING'S Around the World in Eighty Days company played to $5,500 in Cincinnati last week.

OWING to the dissolution of Mrs. Blaine's company, Pearl H. Means, a pretty and talented young ingenue, is at liberty.

CAMPBELL GOLLAN has signed with McKee Rankin to play the heavy part in The Runaway Wife.

JENNIE LOTHIAN will replace Nanette Comstock in Bootles' Baby, as the latter has been engaged for the Shenandoah production at the Star.

DUDLEY MCADOW writes that J. B. Polk's new play, The Silent Partner, has proved a great success, and that it is a comedy of rare merit and decided novelty.

JOHN W. PARKER and Helen A. Soule, both members of J. B. Polk's company, were married in Denver on Aug. 21. Mr. Parker is a brother-in-law of Mr. Polk.

SAMUEL STOCKVIS was missed from his reportorial rounds yesterday (Tuesday). The reason for this unusual absence was a ten-pound girl baby.

THE members of Primrose and West's company are now rehearsing at Trenton, N. J., previous to the opening of their season in that town on Sept. 14.

THE popular musical comedy, He, She, Him and Her, had a very successful engagement at the Chestnut Street Theatre, Philadelphia, last week.

SPECIAL meeting of the Actors' Fund Association on next Monday afternoon, at 2 o'clock, called for the purpose of considering an important amendment to the by-laws.

FRED CORBETT, having been released from his engagement with the Salvini company, has accepted an offer to play a light comedy part in Nat Goodwin's production of The Bookmaker.

MRS. J. HAWTREY GODARD has returned from her season at St. Johns, and is looking for an engagement. Mrs. Godard is a handsome and intelligent woman, who made several hits with the McDowell company at St. Johns.

T. J. COMMERFORD, the correspondent of THE DRAMATIC MIRROR at Lowell, Mass., is spending a fortnight's vacation with friends in Brooklyn. Mr. Commerford, who is a stenographer in Ayer's Laboratory in Lowell, is a bright young man and very satisfactory in his work on THE MIRROR.

THE *Times* stated the other day that a committee representing the Actors' Fund called at the Custom House to ask the Collector not to admit Richard Mansfield's English scenery and properties free of duty. This was a mistake. The Actors' Fund delegated no committee for the purpose stated. Its function is solely that of a charitable and benevolent corporation.

AS YOU LIKE IT.

Charles Frohman tells a good story to illustrate the fact that the easiest way for managers to get along with a star is to admit the righteousness of every whimsical suggestion from that quarter without making any attempt to carry it out.

It seems that on one occasion, when Dion Boucicault was to open a short engagement in The Jilt, on Saturday night, the advance sale showed that the house would be crowded. The company was assembled for the final rehearsal when Mr. Boucicault sent for Frohman and announced that he could not possibly give a performance that night, as some slight details behind the scenes were out of order, but principally because he needed a man to drop a handkerchief at a given point in the play, another on the opposite side to pull a rope, and others behind to shout loudly at first and then in the distance.

"Oh, very well, Mr. Boucicault," said Frohman, "It that is all, I will stand here and drop the handkerchief, and my brother Gus will stand on the opposite side and pull in the rope. We will get Mr. Abbey, Mr. Duff and friends of intelligence, who will not need rehearsing, to act as a mob behind the scenes."

Mr. Boucicault's eyes brightened. "That will do, that will do," he replied and immediately went on with the rehearsal.

Frohman paid no further attention to the matter, but as the performance was concluded without a hitch, Mr. Boucicault forgot all about the demands he had made during the day.

If anybody else than the veracious Charles Frohman told this story it wouldn't be believed.

* * *

A St. Louis correspondent wrote us recently in this wise: "With the large houses all opening their doors, the museums fairly underway and two ten-cent circuses in full blast on the outskirts of the city, St. Louis may be said to have awakened from its Summer lethargy."

* * *

And now the wicked New York newspaper man tries to make us believe that Denman Thompson, the honest-hearted farmer of The Old Homestead, is a high-roller, who loses one-hundred-and-fifty thousand dollars at faro without turning an eye lash.

* * *

Helen Dauvray has changed her mind again, and another notable addition is made to John Ward's already brilliant record of short-stops.

* * *

AN ENCORE VERSE FOR HARRY PAULTON.

The stars of other nations love to settle on the top
Of this, my native land.
There's Wyndham and the Kendals, Wilson Barrett
—there's a crop;
But I'd have you understand
That of sterling, native actors we can boast our share, forsooth!
What's the matter with Joe Jefferson, with Florence, Edwin Booth?
In this, my native land!

* * *

A Museum advertiser informs the Boston public, in half a column of descriptive matter, of the many beautiful features of his show, and ingenuously adds: "And this week, I don't think that I have, out of my seventy performers, what you would call a full-blooded himfat."

* * *

The *Brooklyn Citizen* says: "It is extraordinary how the average giddy, mindless, soulless woman, gifted with blonde hair and photographic eyes, nose and smile, has a mania to go upon the stage." It is also extraordinary how the giddy, dramatic editor of the Sunday newspaper will write whole columns about just such women, besides coraling interesting items from the regular dramatic papers.

* * *

Li Os, the advance agent of the Chinese theatrical company, has now circulated the story that a Bowery theatre has been secured as the home of the Celestial drama, and that this company will take up its quarters there permanently. We record the news with a thrill of horror, and with sad memories of their late posters which decorated the Windsor bill-boards, and which read to our unaccustomed eyes as "Three socks; two collars and one cuff. Please bring this check with you."

* * *

It should be called No Labor Day.

* * *

A breezy Western contemporary, with a Wegg-like tendency, last week said of a theatre called the Orpheum: "This once popular variety theatre is drifting like a rudderless ship and shows that too many cooks spoil the broth. With three managers at the helm it is a difficult matter to safely navigate." This metaphor is rather mixed, but it looks as though the nautical editor wished to delicately insinuate that the Orpheum was in danger of being engulfed in the "broth."

* * *

An English organist has written an article in which he asserts that a cow moos in a perfect fifth and octave or tenth; a dog barks in a fifth or fourth; a donkey brays in a perfect octave; a horse neighs in a descent on the chromatic scale. Each person has his fundamental key in which he generally speaks but which he often transposes in sympathy with other voices or when he is excited. We gather from this interesting statement that a man who has just stepped upon a tack reaches a fine point of his musical capabilities that in calmer moments he would be incapable of.

* * *

She (*after a moment of silence*).—What are you thinking about Charlie?

He.—Oh, just about the same thing you're thinking yourself.

She.—If you do I'll slap you!

* * *

POETIC LICENSE.

The September moon is now rung up
And the fellow engaged is *bonhomme*;
But the Summer actor who hasn't yet signed
Will find himself *dans le consomme*.

* * *

"That joke about the Thespian refusing to 'wash up' unless his salary was forthcoming was carried out in a company I was in once," said a popular comedian to a Mirror reporter the other day. "The actor I refer to was very much under the influence of an enemy that man is said to put into his mouth to steal away his brains, before he threatened the manager; but, after once making the threat, he determined to live up to it. He had been playing the part of a respectable old banker, and when I got home to the hotel he was snoring peacefully on a sofa in the lobby, with his gray side whiskers plastered on, streams of perspiration gradually washing the grease paint and rouge off his cheeks and a crowd of grangers staring respectfully at him as if they couldn't understand it at all."

* * *

A well-known actor of a convivial disposition spends a great deal of his leisure time when in New York at the Hoffman House café. He is rather demonstrative at times, and is very apt to accompany his conversation with emphatic gesticulation. Recently while the actor was telling a good story to a group of admirers that invariably surround him, a stranger stepped up to one of the waiters and said:

"Who is that man who is doing all the talking over there?"

"I think he is an actor," replied the youth in the white apron.

"What theatre is he connected with?"

"I don't know, sir, I guess he does most of his acting here."

* * *

After the first representation of Tristan and Isolde at the Wagner Festival in Bayreuth, the applause is said to have lasted fully fifteen minutes, but neither artists nor conductor appeared. We have seen artists in this country who appeared for a double encore without any applause whatever. It is but fair to state, however, that they belonged to the variety stage, and that their contract called for three turns at each performance.

* * *

It is reported that they have a man in San Francisco who dances without legs. He executes clog and jig steps with a wooden leg and a pair of crutches in a manner that sets the audience all up in arms. That's nothing! We have a variety team in the effete East that toe the mark for three rounds in a Sullivan-Kilrain slugging match, with only one arm a piece, and any number of ladies in our dime museums who apparently dispense with the lower portions of their anatomies altogether.

* * *

Ellen Terry once told Stuart Robson that the first time she met Lord John Russell after her debut as Juliet, she asked him how he liked her performance. "My dear child," Lord John replied, "you were very good, very good indeed, you know; but really the best thing in the play was when that old apothecary sold the poison to Romeo."

* * *

Manager (*To persistent author*). Do I understand you to say that you have written ninety-nine plays, none of which have been produced?

Author. Yes, sir. But let me assure you that my centennial effort surpasses them all. You may cut it and use it in any form you see fit.

Manager (*after glancing at a page or two*). Will you be satisfied to have me incorporate it with some other play if I pay you one dollar royalty each time I make use of your manuscript?

Author. Certainly. I will close with you on those terms at once.

Manager. Very well. I'll use your manuscript for snowflakes in a Sea of Ice. Here's a dollar. There will be no more royalty, as we never use the same manuscript twice in succession. [*Exit persistent author with a bright new dollar, happy to have sold a play at last.*]

* * *

An English composer has hit upon an ingenious device. He announces in the newspapers that he has composed a waltz for which he has been unable to find a suitable name, and that he will pay £10 to the person who makes the best titular suggestion. The competition is made profitable as well as ornamental by the provision that the contestant, to form a judicious opinion, must see the music, a copy of which will be sent to any address on the receipt of one shilling. We don't happen to have a shilling handy for exportation, but if it please the composer he can use our suggestion to call his piece the "Mercenary" or "Catch-penny" waltz, and dedicate it to the British sovereign. This ought to ensure its being well pounded throughout the entire United Kingdom.

* * *

An item has been whirling through the space devoted to theatrical matters in various newspapers to the effect that Margaret Mather recently began a fifteen weeks' tour of the Pacific Slope in Seattle, W. T., whence the company made the "jump" from New York. After this saltatory feat, Steve Brodie had better brush up his record.

* * *

It happened not long ago at Kroll's Theatre in Berlin, that the part of Sybil in Faust was entrusted to a baritone, as the contralto was indisposed. We shall next hear of a soprano singing the rôle of Mephistopheles because the basso had been imbibing too freely.

* * *

The correspondent of The Dramatic Mirror at Urbana, Ohio, writes that he was awarded a silk hat for being the homeliest man in the Opera House at an entertainment recently given in that city. In accepting the tile he read an original poem, in which he says he took revenge on his homely fellow men who were unsuccessful in the contest.

A glance at The Mirror Correspondents Album shows that if he is the homeliest man in Urbana, then the voters of that pleasant town must be Apollo Belvideres, every mother's son of them.

He forgot to send a copy of his verses, to the deep regret of The Mirror cat, who is an authority on poetry, and can tell good, bad and indifferent by reading a single stanza. The other night the cat was observed sitting on the picket fence that surrounds his cottage in the country. The next day, on being asked if he was serenading Maria, the cook, he replied, "Why, no; I'm married. I was simply composing a palin' ode."

* * *

EDGAR AND ETHEL.

A Fable.

Edgar.—Ethel, you will love me till the sun grows cold?

Ethel.—I swear it! Can you doubt me?

Edgar.—N-n-no! But then the maddening thought occurred to me that you are booked with a light opera company in Chicago next Summer, while I'm to be with an Uncle Tom tent show way down in Maine.

(*Ethel faints. On reviving, engagement is broken.*)

* * *

NOT UP IN THE COULISSES.

Van Gelder.—Chollie, deah boy, isn't it stwange that so many of the actor folk—aw—assume stage names, don't you know? Because their real names are plebeian, I pwesume.

Dollardoy.—Not at all, old fel. You are not up in the coulisses. Actors, my deah boy, change their names to avoid unpleasant recognition owing to their absurd divorces. A clevah actah can disguise himself so that not even his own motha would know him on the stage. So you see his divorcée might play in the same company with him and fail to wecognize him.

* * *

He was a raw manager—rather young and slightly unsophisticated. One of the uptown booking agents had made out a route for him, with which he was well pleased. A holiday week had been booked in Cleveland.

"What'll our receipts be on that week?" he asked the booking agent.

The latter looked him straight in the eye.

"That's a little too hard," he answered, "but I can tell you what sort of weather you'll have."

A dramatic monologue entitled Switzerland was given at the Hotel Hamilton, Stamford, on Friday evening last by Charlotte M. Allen, of Brockfort, N. Y. Miss Allen is a young and attractive entertainer, who began by giving recitations. This season she has appeared a number of times in Western New York in the new monologue and with gratifying financial success. The aim of the monologue is to present a four-act comedy with three characters by one performer. Miss Allen personates but one character, and talks to the other characters and to a great number of minor characters as if they were present on the stage. The effect is novel and highly entertaining. The monologue was written jointly by Charles Barnard and Miss Allen and is interesting as suggesting a new form of dramatic entertainment. Miss Allen is at present rehearsing the monologue under the direction of Mrs. Sol Smith.

James E. Moore left for Troy on Monday in advance of Frank W. Sanger's Mr. Barnes of New York company.

GOSSIP OF THE TOWN.

Fritz Williams left this city last Saturday to join the Lyceum Theatre company in Chicago.

Louis Hendricks denies that he has signed with Edwin Mayo for this season. He is still disengaged.

Max Zoellner has been secured as the acting manager of the Robert Mantell company, while W. B. Gross will act as the advance agent of that organization.

J. Aldridge Libby, who has been spending the Summer at Binghamton, N. Y., has received a number of offers for next season, although he has not yet signed.

Maude Bennett, who has been summering at Long Branch, will go with the Kittie Rhoades company again this season, which is her third one with that organization.

Walter R. Jennison, who acted the part of Ned Singleton in My Partner last season, has been engaged for one of the leading parts in Jennie Calef's American Princess company.

Milt G. Barlow opened Gibson's new opera house at Salamanca, N. Y., last Wednesday, appearing as Gabriel Caricol in Three Wives to One Husband, before a large audience.

Al. Hayman has returned to this city and has fully regained his health. He is looking after his business interests and theatricals generally and will remain in the metropolis all Winter.

The new Harlem Opera House will open its season on Sept. 30 with The Wife. A private inspection of the house will be accorded members of the press on the Saturday night before the opening.

Webster and Brady are highly elated over the success of After Dark. They state that the receipts of last week's engagement in Boston were $4,670, and that the previous week in Baltimore netted $5,966.

Harry M. Clark, manager of Edward Hassan's One of the Finest, writes that business has been very large since the opening of their season, and that the new version of the play made an instantaneous success.

Shenandoah's engagement at the Star Theatre is for six weeks. The play is being rehearsed under the personal direction of Bronson Howard. Henry Miller arrived from the West last week and has joined the Shenandoah company.

The business of the Lost in New York company's supplementary season is reported to have been very large. Lottie Alter, who plays the soubrette part, is said to have made a great hit, while Gus Pixley in the comedy role has also met with marked favor.

Alf. Hayman will remain with the Lyceum Theatre company until they reach Philadelphia early in October when he assumes the business management of Shenandoah. In the meantime H. S. Husted will act as business manager of that play until the opening of the Kendals' season.

W. A. Whitecar, who will act as leading support of Lillian Lewis this season, will have abundant opportunity, it is said, to reveal his histrionic talents in the line of parts he will be called upon to fill. Mr. Whitecar is looked upon as a sterling actor, but his work this season will probably surprise his friends.

Serio-comic singing in England is much better remunerated than is generally supposed here. It is stated, on what the London *Era* calls unimpeachable authority, that Jenny Hill took for her share of the receipts for a week at the Gaiety Theatre, Birmingham, England, recently, the modest little sum of £200, or $1,000.

It has been erroneously stated that W. H. Lowere, who recently married Lulu Jordan, is a member of the profession. Mr. Lowere is a city railroad official and has never been stage-struck. Lulu Jordan was a member of the White Slave company last season, but does not expect to resume professional work.

Thearle and Cooper, the Chicago managers, have organized a new Michael Strogoff company, which opened its road season at the Grand Opera House, Indianapolis, Ind. A novel feature of the enterprise is an evening street parade with a flambeaux display, headed by a female military band of sixteen pieces.

George Osbourne, formerly interested in the Alcazar Theatre, San Francisco, has been engaged by Arthur Miller to play the part of the Portugese in Featherbrain with Minnie Maddern. Mr. Osbourne is considered one of the best character actors in the country, and will, it is thought, add greatly to Featherbrain's success.

The large car to be used for the Featherbrain scenery was sent on last Saturday to Buffalo, where the rattling comedy opens the season next Monday. Miss Maddern will be supported by one of the strongest companies of comedians ever sent on the road, and every detail of the production will be executed in the same manner as when the piece was produced here at the Madison Square.

W. B. Moore, manager of Adelaide Moore, has been annoyed by several members of The Love Story company stating that they have resigned and are at liberty. He says that they could not have resigned, as they were only engaged for two weeks; some members of the cast who had not entered into previous engagements have been re-engaged, and that The Love Story company is full, with the exception of the roles played by John E. Ince and W. Ramous, who had already signed elsewhere.

Mrs. Marie Walsh has presented the leading members of the original cast of Saints and Sinners, with a copy of her novel, which is based on Henry Arthur Jones' popular drama. This lady has made a specialty of novelizing successful plays. She has written "The World," "Hazel Kirke," "Saints and Sinners," etc., and she will add several other Madison Square successes to her list. "His Wife or His Widow?" an original novel which Mrs. Walsh recently published, has been received with favor.

LONDON NEWS AND GOSSIP.

London, Aug 22, 1880.

Though we are still far from being overdone with business in Stageland, the look-out is much more lively than it was when I last addressed you. To begin with, the Promenade Concert season at the two great opera houses—Covent Garden and Her Majesty's—is now in full blast, and so far as can at present be discovered both seem likely to do well.

It remains to be seen, of course, whether London, vast as it is, is really big enough (musically speaking) to support two such shows in what is—for the general public—virtually the same quarter, though in the eyes of the West-end mashers the Haymarket and the Bow Street Covent Garden are, to all intents and purposes, wide as the poles asunder.

Herein, as some think, the best chance of H. T. Leslie and Co's. success. So far as the swells are concerned he is sure to have matters pretty much his own way. Her Majesty's is in the heart of the fashionable quarter, and special care having been taken to give those prefer to be exclusive the opportunity of paying a bit extra for their exclusiveness, the Covent Garden opposition is not to be feared on this score. On the other hand, Covent Garden is traditionally the home of London Promenade Concerts, and when people have for several seasons been in the habit of going to one place for a certain article it is deuced hard to get them to go elsewhere for it—providing always of course that the original quality is maintained.

But we shall know more of this a week or two hence. Meanwhile, it is enough to say that the opening night of Her Majesty's (last Saturday) was a very great success, and that the house up to now has been well attended.

* * *

Our Flat was on Monday transferred from the Opera Comique to the little house over the way—namely, the Strand—where Willie Edouin and Fanny Brough and C. S. Fawcett and Albert Chevalier seem to have caught on in real earnest.

Edouin should certainly have a better chance for this piece at the Strand than at the cavernous and tomb-like T. R. Tunnels, as the Op. Com. is usually styled by those who have experienced its peculiarities.

Alice Atherton, the amiable and sprightly, has for the time being left her husband's company, and on Monday next she goes a-touring with one of her own, and Bronson Howard's piece One of Our Girls, which for Alice's purposes and this occasion has been rechristened Cousin Kate. Alice commences operations at the T. R., Newcastle.

She and her husband are both popular on this side and we all wish them well in their respective ventures.

* * *

When Our Flat went to the Strand it pushed out Æsop's Fables, which straightway went to the Comedy. This piece has been considerably altered since I described it to you. By one of those mysterious changes not unknown in theatres where the star system prevails the bulk of the "fat" has gravitated towards the principal grotesque or comedian or whatever it is that he calls himself—which his name is W. S. Penley, whose head has greatly swollen since he was on your side of the water.

In order to arrange for this gravitation, Acts Two and Three of the piece have been re-written, and I am bound to add that the change is also an improvement. One can scarcely class as a comedian, in the proper sense of the word, a person who depends for his effects so exclusively upon his physical peculiarities as does Penley.

But, after all, he is not by any means the first player who has turned his ugliness to advantage, and I must say that I, for one, have sometimes found the curious little fellow's grotesque appearance and quaint drawl extremely diverting.

* * *

James Albery, the author of Two Roses, died last week, and was buried yesterday at Kensal Green. His end was not by any means peaceful, for he had long been suffering from a complication of ailments, and had for some time past been both physically and mentally the merest wreck of his former self. The immediate cause of death was exhaustion following upon hemorhage—it is said, bleeding from the nose.

The list of Albery's plays, adaptations and farces, is a fairly long one, but no important work of his, save Two Roses, is ever likely to see the stage again. The splendid promise given in this effort was, unhappily, never destined to be realized. The poor fellow's early success was actually fatal to his future prospects.

Albery leaves behind him a widow and two children. You are likely to see the widow soon. She is a member of Charles Wyndham's company, and her professional name is Mary Moore. Mrs. Albery was traveling in Switzerland at the time of her husband's death, and also, I believe, at the time of his funeral.

* * *

Also I have to record the death of Sarah Bernhardt's husband, Jacques Damala, which took place at Paris last week. Poor Jacques was a genial fellow and *bon camarade* all the time.

When I met him behind the scenes at the Lyceum recently, during Sarah's late season there, I was much pained to note his attenuated appearance and evident weakness. It is an open secret that his death was caused by an overdose of morphine. He had long been in the habit of using this deadly drug, and was also addicted to the use of cocaine—another concoction, which, however beneficial it may be under proper supervision, is simply death to those who take it unwisely.

The poor fellow's health and reason had slowly but surely been undermined by these insidious drugs.

* * *

I have been much interested in "Marriage and Heredity," a new book which has just been brought out by Messrs. Ward and Downey. At first sight you may wonder what this has to do with theatrical gossip: for it will scarcely be claimed that marriage, for a permanency, is the rule with the profession, and although it is beyond doubt that many children of actors *do* show great aptitude for the stage, this is, in the majority of instances, due to early associations and influences rather than to the heredity of histrionic genius.

For all that, the book will make no small stir in the theatrical world, where its author J. F. Nisbet is known as the dramatic critic of the *Times* and an able writer in other departments of journalism.

Mr. Nisbet describes his book as "a view of physiological evolution," and the facts which he has marshalled in support of his thesis, which is that instincts are transmitted as well as physical peculiarities, are set forth with great clearness and ingenuity.

But it will be the chapters on Marriage which will be read with most interest by the general public, and these I confidentially recommend to the notice of the MIRROR readers when the book gets to their side of the water—as it undoubtedly will at an early date.

* * *

One Elborough, the editor of a paper called the *Wasp*, who was last week called before a police magistrate for libelling Florence St. John and was on Friday committed for trial, but admitted to bail in £200—if he could get it—does not appear to have been able to get it till yesterday and was accordingly kept in Holloway Prison till then.

* * *

Miss Bessie Bellwood, our most famous or notorious—which you will—comic singer, is to have a matinee all to herself at Bow Street Police Court on Monday.

An ex-cabmaster called Billy King, to whom Viscount Mandeville owed money, waited outside Bessie's house nine hours, till his lordship (who appears to be known in the Bellwood family as "Uncle Kim") came out. When he did come, there was some sort of an altercation between Uncle Kim and Billy. Bessie came to the rescue before you could say "knife!" and gave Billy one in the eye.

Billy went to Bow Street on Saturday and sought for a summons, but was not successful in his quest till yesterday. Meanwhile, Uncle Kim obtained a cross-summons against Billy, which is returnable on the same day.

There will be larx at Bow Street next Monday, you bet. Lord Mandeville is the eldest son of the Duke of Manchester, and taken all around they are a merry family.

* * *

Charles T. Abud, who while Mary Anderson is resting has naturally found his time hang heavy on his hands, has entered into an alliance with Mark Meyer of America and G. F. Bashford of the Haymarket. The object which these three astute gentlemen have had in binding themselves together has been the formation of an "International Managers' agency," for the purpose of working and developing the transatlantic trade in amusements.

* * *

Latest items up to the time of mailing are that The Middleman will be produced at the Shaftesbury next Tuesday; that Sept. 7 is spoken of as the date at present decided upon for the production of London Day by Day at the Adelphi; that the new Gaiety burlesque, Ruy Blas, will be started at the Grand Theatre, Birmingham, on Sept. 2; that Caste will shortly be revived at the Criterion, and that Pink Dominos will ere long be worn at the Comedy.

GAWAIN.

ACTORS' FUND JOTTINGS.

The regular monthly meeting of the trustees of the Actors' Fund will be held on Thursday afternoon. It is understood that at this meeting several subjects of importance will be discussed.

The Executive Committee, which from the nature of its duties is more arduously employed than any of the other committees, has changed the day of its weekly meeting from Wednesday to Thursday.

The special meeting of the Fund Association, called for the purpose of considering an amendment to the by-laws which will cause the annual elections to be effected by ballot, will be held on Monday next at two o'clock in the afternoon. The members have been duly notified of this meeting by mail and public advertisement.

STAGE STORIES.

OUT OF DATE.

BY T. RICHARDSON.

He was only a poor Bohemian—first old man in the stock company of a small North of England theatre—but there was something attractive in his shabby dignity as he stood there at the bar of a comfortable hostelry pouring out his wrongs to the sympathetic waitress. I knew him well. It was old Fred Kenyon—one of a past generation of actors whose surviving representatives are every year becoming less numerous. They are all interesting figures in an interesting chapter of dramatic history, and when we meet these remnants of "old school" mediocrity, as we occasionally do, traveling with poor provincial companies, their marked characteristics will always strike us as being those of a bygone century.

Scornfully shabby, stagy almost to the limits of burlesque, genial at heart, but perpetually railing at all youth and success, the improvident actor out of date stands forth from amongst his theatrical *confrères* a pathetic and a melancholy figure. I stumbled across many of these old characters in the English provinces. The old school was not apparently a source of greater wealth to mediocrity than is the theatrical profession of the present day, and it therefore comes to pass that the more unfortunate of its devotees are faced with the dreary necessity of working to the end of their days.

This was old Fred Kenyon's fate. He was a kind of theatrical Jonah, who, by always being in the worst of traveling companies, seemed to the ill-fated manager of a theatre to tour the country as the special representative of misfortune. No better illustration of the typical actor out of date could be found. Most actors deplore the gulf that yawns between society and the majority of the dramatic world. He lamented that the gulf was gradually being bridged over, and that actors were every day becoming more like other people. He was born upon the stage himself, and ever since the dawn of his intelligence he had looked upon the life of an actor as the only tolerable existence. He had not words to express the contempt he felt for the man who could get up in the morning, attend to his business all day and enjoy the few remaining hours of leisure over a newspaper and a cup of tea. Fred never could fully realize why the public did not make him a favorite and why he was not more successful. It was altogether unaccountable to him why people did not like to see the character of an ordinary business man played with the loftiness of Hamlet; and being unable to understand, he naturally concluded that the taste of the playgoers had degenerated. A bitter recollection seemed to come to him of past triumphs as he practiced all his stage tricks in a chilling silence. Many a time in years gone by had he knocked the villain down and manipulated a patriotic rant to thunders of applause, but, then, things had changed."

"There are no actors now," he used to say. "The last of them died with Charles Kean. They are all miserable amateurs—inexperienced, bold; the stage is filled with expressionless insipidity, and—the public don't see it." That was his verdict, and as he never could be brought to alter it, he necessarily went to the dogs. He was truly out of date. He thundered out his speeches; he introduced a hundred ancient gags; his experience provided him with a picturesque attitude for the expression of every possible sentiment, but it all ended in "sloping" his landlady. His style had ceased to be appreciated; he never prospered, and as the pawnshop narrowed the limits of his wardrobe, he was only able to enter companies of the very poorest description. It was in this stage of his career that I became acquainted with Kenyon. Personally, he was a great favorite, but as he never made his appearance save with a company that was sure to bring failure, he was necessarily looked upon by managers who knew him as a financial ogre.

For several months after dissolving his connection with the stock company of which I have mentioned him as a member, old Kenyon traveled with a company which, among the dramatic people of provincial England, was known as "the biggest frost on the road." The man who bossed the company always offered his people uncommonly high salaries, but to acquit his conscience of this piece of generosity, he made a practice of never paying them. He changed his company often, and occasionally found it necessary to break it up altogether and begin afresh at some distant part of the country. It was then—in the first week of an entirely new company—that the difficulties and troubles of his profession weighed heavily on him. It was quite sad to see the company sailing arm-in-arm to the stage-door on a Saturday morning, all smiling and laughing at the prospect of having arrived at the first treasury day, and to see their smiles change into a sickly grin when staring them in the face on the locked stage-door they beheld the huge-chalked letters, "No Treasury." The manager at that moment was never to be found, and it singularly happened that he never reappeared until the opening time, thereby, with an admirable knowledge of human nature, giving the indignation of the company ample time to expire in impudent threats and cursings. Notwithstanding this caution, however, he underwent a thrashing at least once a month, and in his last tour it was said he played Richelieu for three weeks with a black eye. This was the biggest bogus show then on the road, and it was with this company that Kenyon—who boasted having punched more unprincipled managers than any other man traveling—was making himself extremely comfortable, and as they went the round of the country telling the managers by his presence what they would otherwise not have known until the end of the week.

The tour had a characteristic end. They were one week at a better theatre than it was their custom to visit. On Saturday, as usual, there was no treasury. After the performance at night the figure of the low comedian, planted indignantly before the stage-door, cut off the retreat of the manager; the bony hand of the leading lady ingeniously screwed itself down his back when he doubled in the direction of the orchestra; as he intimated his intention to struggle, the property-man knocked his limbs from under him and let him fall into a two-legged sofa, and the villain, amid great applause, put his foot through the silk hat on which the manager's success at pork shops and public houses entirely depended. There was no escape. The low comedy "merchant" quietly assured him that he was up a gum tree. The old friend of Charles Kean walked up to the sofa, trod persuasively on the manager's corn, and ejaculated laconically, "Thirty-five bob." The leading lady increased her hold by taking in an extra inch of beard, and giving it a tremendous screw, shrieked, "shell out!" The manager protested that he had no money—that he had not paid the week's expenses. The assertion was received with a roar of fiendish laughter, and the invitations to disgorge were repeated and backed up by many buffets in ribs. But this manager was not the man to give way in a critical moment. He remained firm. He heard frightful quotations from bloody tragedies, which mechanically came to the lips of his company in their rage, ringing in his ears, and still he would not own up to a cent.

There was only one mode of operation after that. "Look out!" the property man roared, "There's going to be a slugging match here!" and droping his coat on the ground, he took a sort of aim at the poor manager and sent both him and the sofa rolling on the stage. That was the signal. He was gripped and shaken by the hair, his sides were kicked and buffeted, and when a neighboring inkeeper appeared to rescue him from his frantic servants this magnificent organiser of "trosts" was more dead than alive. He disappeared that night and as a manager was never heard of again. The company likewise dispersed in different directions, and our old friend Kenyon, after a rather affectionate leave-taking with the lessee of the theatre, commenced wandering again.

Three weeks later another company was being expected at the same theatre. It was getting late on opening day, and the lessee and a little group of stage-men and others connected with the establishment were standing outside the theatre looking anxiously down the street for the first glimpse of the company. They had not waited long before a tall figure, carrying a portmanteau, and very gayly clad in a rusty frock coat, came swaggering round the corner into the street. For a moment the little crowd at the theatre gazed on this individual as if they could not believe their senses. At last one of them found his voice and cried out, "Well, by heavens! if 'ere ain't Kenyon back again!" The poor lessee turned away with a muttered curse on his lips, but the other fellows, who had nothing at stake, thought it a rare joke, and as Kenyon approached, burst into cheers and laughter. A smile, which had more sadness in it than he would have liked to own, spread over the old man's face at this demonstration. His swagger developed until it became almost defiant; he gave his head a little jaunty toss; and, shrugging his shoulders as he turned into the bar of a familiar beershop, he winked knowingly at a companion who was following him, and with an expression which it is impossible to describe, dramatically whispered, "The rogues know."

Yes, they did know. The company turned out a dreadful swindle, and at the end of the week, poor old Fred went on the road again for the last time. Summer rapidly approached and he soon retired to some obscure village where he had friends. When the season came round again he was no more; and in a desolate graveyard at the outskirts of a bleak colliery village, a simple tombstone with his self-devised inscription:

FRED. KENYON.
Died July 10th, 1887.
No Treasury.

marks the place where, far away from the haunts of his fellow-actors, he was at last befriended by those whom all his life he had affected to scorn.

Poor Kenyon has left a few old comrades behind him, but they are fast dying out. The new generation, in every way uncommonly like the rest of the world, and whom Kenyon would rail at for so scrupulously adhering to "modern toggery," are the men who now fill our dramatic companies. Old theatrical tradition is scarcely so dear to them as it was to their predecessors. They do not look with so much scorn on those not of their profession; they even try to drop those characteristics which used to provoke foot passengers to turn in the streets to say, "See! there's one of them play-actor fellows." But we cannot see the old men who were so distinctly a community in themselves die out, one by one, without feeling some regret, for under the new state of things they hardly seem to leave us a successor. The acting may be more natural, the social standing of the profession may be improved, but in getting this effect we have wiped off the face of the earth a characteristic old figure, a personality in whom the romance and glitter of the stage had centred, and in whose eccentric and almost isolated existence we saw, almost superstitiously, the uncommon man who personated heroes.

MANAGER MCAULEY has lost his suit against Wilson's Minstrels to enjoin them from playing at the Masonic Temple in Louisville on the ground of a previous contract at McAuley's. The temporary injunction was dissolved on Monday last, but five days has been given Mr. McAuley under a $3,000 indemnifying bond to bring the case before the Court of Appeals. The effect of this is to prevent Wilson's Minstrels from playing, and they will await the opportunity to collect on the $3,000 bond if the decision of the lower court is not reversed.

RYAN'S TRICK MULE.

Full many a burst of applause has greeted the subject of this sketch. Many a "Marks"—to say nothing of minor personages in the donkey drama—has ridden astride of "Tim," into a storm of bravos.

The facetious critics, who have so often written of the little mule as "the best actor in the company," probably little dreamed that the object of their criticism, was an animal with a history, possibly never dreamed of the performance at all, unless in the form of nightmare.

Ryan's little mule was in frequent demand by the various managers, who, desiring to augment the attraction, engaged its services for their city productions. It had been for years the pride and joy of the Ryan household. No wonder, then, that the announcement of a raffle for the mule at one dollar a head created great surprise and comment among the inhabitants of Frog Hollow. Mike Ryan's reasons for the sacrifice have ever remained a mystery, unless the subsequent developments have given a hint to the knowing ones. Pat Martin heard the news with suppressed excitement; that mule was an animal Martin had always coveted. It seemed to him to possess every qualification that a mule should have, and in addition, had it not been taught to climb the tenement stairs, in the absence of the landlady, to Mike's first floor, and eat sugar out of the hands of the children.

With a mixture of intense curiosity at Ryan's announcement, and a firm determination to possess that mule, if it were in any manner possible, Martin hurried to the scene of the raffle. It was Saturday, late in the afternoon, and Mike, who had just "washed up," was seated at the tea-table, as Pat entered the room with a hearty "Good evenin', everybody!" The "everybody" included Mrs. Ryan, the children, and the mule.

"Good avenin' to ye, Pat Martin. Ye're just in time to take a bite and a sup wid us. Draw up a chair, fur we wor jist sittin' down to shupper," said Mike, pushing along the high chair of the baby—to make room at his side—until the legs, catching in the well-worn carpet, caused the chair to tip; throwing the child into its mother's lap, head first.

The indignant protest of the child, consisting of a series of prolonged yells, drowned Pat's polite refusal to partake, and when the baby had been righted and its ruffled feelings soothed by a judicious application of sugar, Mike repeated his invitation.

"Not any, thank ye kindly, Mike, I'm jist afther coming from shupper myself. 'Tis in regards av the raffle I come over. Is it thrue ye're lettin' the little white mule go?" asked Pat, anxiously.

"It is!" replied Mike, calmly, helping himself to a boiled potato, which he proceeded to peel dexterously. "Have ye a ticket?"

"I have! two av thim from McCarty beyant; but tell me, Mike, is he sound?"

"McCarty, is it?" queried Mike.

"No, the mule."

"Sound as a drum, an'll stan as much batin'," answered Mike, with a chuckle.

"Thin, phwy are ye lettin him go?" asked Pat, suspiciously.

"Oh, jist bekase," replied Mike, decidedly, though somewhat obscurely.

"'*Bekase*,' phwy?" insisted Pat.

But Mike either could, or would not, give a satisfactory answer; and, when the arrival of the holders of tickets for the raffle put an end to the interview, Pat was as much in the dark as ever, yet not a whit less anxious to possess the mule.

While the preparations for the raffle were in progress, somebody suggested that the mule be brought upstairs. Mike objected strongly to this, but was finally overruled by Morris McCarty, who observed: "'Tis only right we should see phwat we wor throwin' fur!"

With the remark "Ye'll be throwin' further than ye think fur av yes crowd his heels," Mike left the room, carefully marking the absence of the landlady as he went down stairs.

Presently a series of knocks and shuffles announced his return with the mule in its celebrated act of walking, or rather humping itself, upstairs.

It is needless to say the door at the landing was blocked by an eager crowd, who watched the performance with undisguised admiration. No king ever commanded more respect than that which marked the entrance of the little white mule: in fact, the deference paid the animal, the alacrity displayed in clearing a passage for his progress, and the respectful distance to which all retreated whenever the mule evinced a desire to turn around, indicated rather fear than reverence; perhaps 'twas both.

Of all that interested throng, Pat Martin was the most excited. His small grey eyes fairly danced. To own that mule seemed to him the height of human happiness, and the more he dwelt upon the desirability of its possession the greater he marvelled at the calmness of Mike, who—about to relinquish perhaps forever such a noble animal—stood calmly by with one eye watching the preparations for the dice-throwing, the other furtively glancing at the mule, which evidently, undisturbed by its surroundings, stood sleepily eyeing the crowd.

As Mike turned to reply to some remark from the group around the table the mule reached up to a strip of wall-paper hanging on the damp, stained wall. Taking it between his teeth he stripped off a yard or more before Mike could reach the halter. Pat's delight at this performance was unbounded. "Begorra!" said he, "there's eddication fur ye; he takes the paper! Oh, but he's a daisy!"

When Pat's turn came to throw the dice—forty-one had been the highest number obtained in three throws—three sixes came out of the box on his first throw. The room seemed to swing around him. The mule stood lazily surveying the bare space on the wall as the dice welled out again, and Pat saw with a gasp two more sixes and a deuce, twelve more—only six to win. He nerved himself for the final throw. He cast his eyes again in the direction of the mule. This time that sagacious animal met his gaze, with what seemed to Pat a smile of encouragement, and a wink, which said plainly to his excited vision, "I am yours." Pat closed his eyes and rolled the dice into the bowl—two trays and a deuce! Eight! With a glad cry, Pat rushed over and threw his arms around the mule's neck.

"Me jewel! ye're mine! Bhoys! pwhat'll ye have?"

He was met by a blank stare of astonishment.

"Pwhat's the matter wid yez? There's six more min to throw yit!" cried Mike.

Poor Pat in his excitement, had forgotten the fact that he was not last on the list. Mike had reserved for himself that supposedly choice location, and when his turn came, amid breathless suspense, he threw a total of forty-four—a tie. Pat and Mike were about to throw again, when the latter offered to sell his chance for five dollars. Pat jumped at the offer, paid the money—and the mule was his. His premature invitation was now acted on. Teddy Ryan was sent to the corner to—(in the expressive language of Morris McCarty—"chase the duck."

They drank the health of Pat and the mule again and again, the "duck" being again replenished at Pat's expense, of course, until the mule being formally handed over to Pat, he endeavored to get him down stairs. The noise of this proceeding attracted the attention of the landlady, who was passing the front door. Locking it securely behind her, she watched Pat's efforts, regaling the company meanwhile with some choice expressions indicative of her entire disapproval of the proceedings.

The mule, with the instincts of its race, halted on the first step and obstinately refused to move despite the persuasions of Pat and the sympathetic exclamations of the crowd in his rear. Finally Pat, exerting all his strength, gave a vigorous pull at the halter. There was a sudden slacking of the rope, the mule had started—not with the precision so admired on former occasions, but with a lunge and a crash. As Pat lost his balance and fell through the stairway into the basement the mule shot out through the front door landing in the little vegetable garden.

The landlady, struck by the broken rail and balusters, swooned away in the hall. Pat scrambled to his feet, bruised but not otherwise injured. Limping out through the remnants of the door he saw the mule, with its legs sprawled out contentedly on the soft mold, quietly munching on a head of cabbage.

"Bad cess to ye!" exclaimed Mike; "would nawthin' contint ye but the besht cabbage in the yard? 'Tis mighty dainty ye are!"

"No matther, Mike," broke in Pat, overjoyed to find his new acquisition uninjured. "I'll pay for the cabbages."

"Yis, an' ye'll pay for the banister, an' the front doore, and the damages to my constitution!" shrieked the landlady, who, recovering from her swoon, confronted Pat, nursing a wounded arm. "Ye'll pay my damages, or I'll hev' ye up in coort in the morning."

After much haggling a good round sum was demanded by the lady which Pat agreed to pay in the morning, leaving all his available cash in her hands as a guarantee of good faith.

The mule was got upon its feet by digging a trench under its hoofs, an expedient which resulted in the complete ruin of the little vegetable plot. By dint of much coaxing, and holding a cabbage a few inches from its nose, the mule was induced to move ahead, and Pat started off in the lead, after promising Mike a settlement in full for the destruction of his garden.

And now a new difficulty presented itself. The hour was late. He had intended to stable the animal with his friend Mulligan, the expressman, but when he reached the barn he found that the driver had long since locked up the stable and departed, as the night was a mild one. Pat made up his mind to take the mule home with him and tie him to the fence of his little front yard until the morning.

After much pulling and hauling he at last reached his house, securing the animal to a stout rail. After carefully covering his prize with an old blanket and a couple of sacks, Pat went to bed.

The mule seemed to take quite kindly to his new quarters, and after sundry ineffectual attempts to dislodge his coverings, relapsed into a doze.

Pat's next door neighbor, a burly old ex-contractor, owned a valuable St. Bernard dog, a great favorite with the children on both sides of the fence. As a sort of mutual protection the dog was allowed to roam at night over both properties, a hole having been cut in the dividing fence for that purpose. And so it happened that during the night the dog, on one of his periodical sallies into the Martin domain espied the mule. With a loud yelp the dog rushed at the supposed intruder. With a start the mule awoke, and instinctively throwing out its hind legs struck the dog a blow which stretched him lifeless on the ground. Then, bounding forward, pulling a large section of the fence with him, the mule tore madly down the street toward the Ryan domicile. Suddenly turning a corner the section of fence swung violently through the plate-glass window of a drug-store, then colliding with a hack, whose driver immediately turned his horse and gave chase, the mule rushed blindly on.

The city hushed to sleep, was suddenly aroused. The clatter of hoofs upon the stones, the crashing of the fence as it swerved from side to side, awakened even a policeman, who arrived upon the scene after the mule had stopped, panting and bruised, at the door of his old stable. Mike was aroused, but disclaimed all ownership or interest in the animal, directing the officer to the mule's owner, Pat Martin. And forthwith the animal was led back, docile enough now, to where Pat and the owner of the dog were engaged in a wordy warfare. The ex-contractor aroused by the bolting of the mule, had hastened to the spot, to find his pet dead. His fury knew no bounds. In vain Pat tried to explain. He had no explanation to offer. The old fellow, beside himself with rage, threw himself on Pat. Fortunately the officer arrived with the mule in time to rescue its owner from any further damage than the ruin of his clothes. Every seam appeared to have given away at once. His trousers were in sections, and as for the coat, the policeman, who seemed to regard the whole affair as a huge joke, observed with a chuckle: "It was a double-action garment; he could get into it either way, back or front." Turning to Pat, he asked: "What started the mule?"

"Ould Nick himself, I'm thinking," was the reply. "Onless, maybe the dog annoyed him."

"Yes," returned the officer, glancing at the open space near the gate, "I see he took off-fence!"

At which the brass buttons fairly danced with the mirth of their owner. But the ex-contractor was not disposed to regard the affair so lightly. And when the hackman put in his claim for damages, and the extent of the disaster at the druggist's was made known, Pat was locked up all night in the station-house, not having the wherewithal to satisfy the claims against him.

The next morning he was fined twenty dollars for misdemeanor in allowing a vicious animal at large. He gave his note for the amount of the damages, which he intends to meet by a mortgage on his house. As he had no ready money to pay the fine he sent for Mike Ryan, and the result of their interview is that Pat is at liberty. Mike owns the mule and Pat owes Mike ten dollars.

CHARLES T. VINCENT.

A LITTLE PALE ROSE.

A little pale rose, with a crimson heart,
I gave it my lover to wear;
And I thought: "At his touch the petals will start,
And the red within be laid bare."

But my lover laughed at a flower so pale,
And close hid the rose its red,
Till the poor, warm heart was of no avail,
And the petals unfolded—dead.

E. V. S.

THE THEATRICAL ROSTER.

FOR 1889-90.

(CONTINUED.)

ADA GRAY CO.

Ella M. Beach, Hattie Saphore, Annie Tupper, Lizzie Bixby, John Haslerigg, James E. Nelson, Louis Barrett, Master Willie Beach, John P. Watson and Alex. S. Gourlay. Manager, Wallace P. Keffer; treasurer, S. D'Aspremont. Opened at Atlantic City, N. J., Sept. 2.

BILLY MARBLE CO.

W. G. Marble, P. M. Cooley, William Miles, Clarence Fuller, R. W. Morris, F. M. Lighter, H. Newton, Ella Marble, Etta Croley, Annie Croley and Master Bob. Agent, Sam P. McCutcheon. Opened at Bismarck, Dak., Aug. 26.

BEACON LIGHTS CO.

J. Hay Cossar, J. W. Quinn, Aldrich Knight, John Lilly, Harry G. Sinclair, Sam P. Fisher, Charles Hadley, W. T. Aubrey, Master Harold, Kittie See, Neva Wharton and Fanny Cohen. Manager, Mell S. Pogle; business manager, S. H. Cohen.

FRANK JONES' SI PERKINS CO.

Frank Jones, Alice Montague, Virginia Fisher, D. Oakley, Rud. Harron, Frank Young, Neil Bennett, Joseph Roger and Prof. H. Wittman, with full band and orchestra. Walter Booth, Phil. Welker, Harry Falkill, William Wright, Ed. Royce and J. G. Brown. Proprietor, Frank Jones; business manager, R. E. Blaisdell; assistant agent, George Beckley. Opens at Gardner, Mass., Sept. 5.

FRANK MAYO CO.

Oscar Eagle, Lorimer Johnstone, Edwin Nalod, E. Sylvester, S. Edwards, Paul Menifee, David Rivers, Ralph Howard, Maribel Seymour, Marie Burress and Kate Lester. Manager, H. A. D'Arcy. Opened at Milwaukee Aug. 19.

FANNY DAVENPORT CO.

Melbourne McDowell, Theodore Roberts, J. C. Callahan, Blanche Moulton, Oscar Eagle, Frank Willard, Mr. Hollingshead, Mr. Reeves, Mr. and Mrs. Beyres, Mr. Clifton and Mr. Vernon. Managers, Klaw and Erlanger; treasurer, M. W. Livingston; advance agent, Arthur G. Thomas. Opens at Rochester, N. Y., Nov. 7. La Tosca.

HILARITY CO.

Charles A. Locke, Jeppe and Fanny Delano, Ruby Lytton, Louis Parrell, May Gennell, Harry Talbot. Managers, Brady and Garwood.

HALLEN AND HART.

Fred Hallen, Joe Hart, Annie Lewis, Josie Hall, Lillie Mashi, Virginia Earl, Jenette Bageard, John T. Kelly, Charles F. Vincent, Fred Gaggle, Mollie Fuller, Flora Zanfretta, Josie Sadler, Frankie Raymond, Katie St. John, Robert Broderick, G. Dustin Parnum, Charles Kittler. Manager, Harry Hine. Opened at Chicago, Aug. 26. Later On.

JENNIE CALEF CO.

Walter R. Jennison, James A. Mahoney, Harry T. Leonard, Andrew Waldron, W. H. Bonny, A. S. Carpenter, Lillie Calef, Blanche Plunkett and Irene Prout. Manager, Andrew Waldron. Opens at Montgomery, Ala., Sept. 19. An American Princess.

LONDON GAIETY CO.

Florence St. John, Miss E. J. Lonnen, George Stone, E. H. Hoalem, Harry Parker, Addie Conyers, Maria Jones, Kittie Barry, Maud Hobson, Lillian Price, Florence Levy, Eva Greville, Minnie Rose, Eva Conway, Nellie Langdon. Manager, Henry E. Abbey. Opens at the Broadway Theatre, New York, Dec. 12.

LOST IN NEW YORK CO.

George W. Wright, William Ryno, Theodore Babcock, Gus Pixley, William Bailett, Eugene Jelin, Robert Earot, Lottie Alter, Annie S. Eager, Baby Spencer, Florence Stover and Henrietta Scott. Proprietor, Gen. W. B. Barton; business manager, James P. Colton; treasurer, Charles Venable. Opened at Montreal, Sept. 2.

MINNIE MADDERN'S CO.

Lulu Kline, Emma Maddern, Mrs. Osbourne, Hope Booth, George Osbourne, Charles L. Harris, Harry Bantine, William Feversham and Sam Edwards. Manager, Arthur E. Miller; advance agent, Fred. Miller. Opens at Buffalo, Sept. 9. Featherbrain.

ROYCE-LANSING CO.

Ray L. Royce, Web. Lansing, Lizzie Royce, Olaf Moen, Nellie Harris, Fred Archer, W. E. Harris, Charles Horwitz and W. H. Hoskins. Manager, W. E. Harris. Opens Sept. 4.

REDMUND-BARRY CO.

William Redmund, Mrs. Thomas Barry, Myron Leffingwell, R. W. Ogden, George W. Neville, E. L. Dunne, George Sister, William King, Fanny Barry Sprague and Dolly Kline. Proprietor and manager, George B. Upham; treasurer, Frank Redmund; stage manager, Myron Leffingwell; master of properties, Arthur Hoyt. Opened at Providence Aug. 5.

STRUCK GAS CO.

Frank A. Tannehill, Alexander, Rule, Will Henderson, Montjoy Walker, William Smith, Donald Harold, Charles E. Edwards, Annie Evelyn, May Thompson, Alice Marshall, Bessie Tannehill and Lillie Christie. Managers, E. D. Tannehill and John Ryley. Opened at New York Sept. 2.

SHANUS O'BRIEN CO.

Charles E. Verner, Carl Smith, W. V. Somers, C. H. Fleming, I. J. Pallas, W. B. Cahill, W. J. Davis, Lottie Winnett, Katherine Walsh, May Gordon and Bessie Clifton. Manager, T. H. Winnett; business representative, W. G. Andrews. Opened at Boston, Sept. 2.

CORRECTED COMPANIES.

JAY HUNT CO.

J. N. Randel, J. L. Byrne, Charles Paston, G. L. Mack, Lillian De Alve, Louise A. Bethune, Edith Florence and Rose Stark. Manager, C. W. Currier; advance agent, J. Ed. Hurst; press agent, Phil Hunt; musical director, Albert Webb. Opened at Amesbury, Mass., Sept. 2.

MRS. EMMA FRANK'S DOT CO.

Florence J. Bindley, Clara Verner, Nora Thorne, James Horne, Harold Hartsell, Emile Heusel and John W. Foster. Manager, Paul C. Blum; stage manager, O. F. Burlingame; musical director, Prof. Charles F. Dittmar; stage machinist, Peter Johnson. Opened at Milwaukee, Sept. 2.

MATTERS OF FACT.

Mrs. Mary Bankson is at liberty, and desires an engagement for this season.

A special meeting will be held at the rooms of the Actors' Fund, 145 Fifth Avenue, at two o'clock on next Monday afternoon, to consider an amendment to the section of the by-laws governing the election of officers.

The Carleton Opera company will open its season at the South Broad Theatre, Philadelphia, in The Brigands, Sept. 23.

Webster-Brady's She company will make its first appearance in New York at the People's Theatre on next Monday night. It is claimed that their version of Rider Haggard's weird novel is the only one that has proved successful. This organization has been on the road over three years with this piece, and they have played ninety-nine consecutive weeks. Time is now being booked for She and After Dark for this season.

J. H. Gilmour is at liberty.

Milt G. Barlow, formerly of minstrel fame, is reported to have made a pronounced hit as Gabriel Caricol in Three Wives to One Husband.

Rachel Booth has been re-engaged for her original part of Jimpsey in Natural Gas.

Manager Thomas Jobson, of the new Opera House at Macon, Mo., wants a good attraction on a certainty to open his house in October.

The Tremont House and the Palace Hotel, Chicago, are said to be patronized by the best professionals.

Manager G. W. Sourbeck of the People's Theatre, Alliance, O., has choice open time for good attractions.

The regular season of John Fay Palmer's classic spectacular play, The Last Days of Pompeii, opens at Wheeling, W. Va., Sept. 9, with a special engagement for Fair week in that city.

Lucille Meredith, who may be engaged for operatic roles, is at liberty. Miss Meredith is reported to have made a pronounced success in the leading prima donna roles with the Spencer Opera company in Cincinnati this Summer.

THE ST. PAUL THEATRES.

From the Pioneer Press of August 25.

"It has remained for St. Paul to manifest the smallest degree of appreciation that a world-famed company of theatrical performers has experienced since its organization, and these distinguished artists, who hold the highest of rank among English-speaking actors, would have been something more than human not to have shown some irritation in consequence of the very small audiences that have greeted them here. At the Newmarket last evening, when scarcely more than three hundred people witnessed one of the brightest and best of modern comedies played by the great Lyceum company, indications of resentment were not lacking among the players, who, being accustomed to crowded houses in New York, Chicago, and even Denver, seemed unable to resist the depressing influence of a 'beggarly array of empty benches.' To show resentment and lack of zeal under any circumstances is not good art, for art should be true to itself for its own sake always, but it is human nature nevertheless. Actors are scarce who can rise superior to vacant seats, clanging bells, and a dreary, misshapen auditorium that never was adapted to anything but town meetings. It must be that the lack of a suitable theatre is to blame, for it is not conceivable that the taste and culture of St. Paul could for any other or less creditable reason forego and neglect the rich treat of a week of the Lyceum company in two such plays as The Wife and Sweet Lavender. The two have occupied the Lyceum stage in New York for the past two years, or something over six hundred nights, and are still in prime request in the leading cities of America. So it must be the theatre that St. Paul people object to. None the less they are missing performances they ought not to miss even under unfavorable conditions.—*Com.*

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded from this list.

Adams, Justin	Deaves, Ed.	Martin, Hebrew
Allemand, Pauline	Duffy, Clarence	Marsh, F. P.
Andrews, Wm. D.	Douglass, E. W.	Mason, H.
Abbott, Marion	De Rhon, Miss	McIntyre, Miss F.
Arnold, Hattie	Donnelly & Girard	Moss W. S.
Abbott, Emma	Dowsed, R. J.	Mordaunt, F.
Abell, Floride	Elliott, W. F.	Millen, Blanche
Bristor, J. S.	Edwards, J. L.	Marston, Lawrence
Backus, F. F.	Elmore, Florence	Marcus Eleanor
Barnard, F. F.	Elwood, W. C.	Nicholson, Paul
Baker, W. S.	Freer, Julian	Norris, Lillian B.
Burton, Clarence	Forrest, Robert	Norton, J. W.
Baker, Lewis	Foster, Mr.	Osmond, Gladys
Bell, H. B.	Fosselle, Chas.	Plympton, Chas.
Benton, Agnes	Fay, Mrs. Hugh	Plympton, Elton
Barnum, Mrs. G. W.	Forsythe, Katie	Prescott, Merle
Bertrane, Chas.	Forman and Morton	Pleasant, Edgar
Barry, F. P.	Fenton, Mrs. J. C.	Perlet, Herman
Blackburn, Mrs. M. C.	Fuller, Lois	Rehan, Arthur
Barnabee, H. C.	Grieve, C. B.	Rehan, Arthur (Mgr.)
Benedict, Rose	Gardiner, C. A.	Rosenberg, Miss
Bowkett, Sidney	Grath, J. W.	Roberts, Al.
Bartelle, Lulu	Gilbert, Miss	Russell, John
Bernadin, W. T.	Gilbert, Mrs. H. B.	Strahan, Mrs. C.
Boyton, Fred.	Gavin, Austin T.	Skinner, H. H.
Boucher, Robert	Harvey, H. H.	Sloan, Harry
Bailey, J. F.	Hatcher, Jessa	Sparks, John G.
Brandon, Ethel "Bidella"	Hamilton, Lulu	St. Quinton, Miss
Burton, C. A.	Hadlock, J. D.	Stuppa, C. R.
Crom, R. J.	Harrison, D. B.	Stahl, Richard
Carr, Jas.	Holmes, Sara	Sue, Edward
Castleton, Kate (Mgr.)	Harvey, B.	Stone, Agnes
Campbell, Isabel	Holmes, Chas. N.	Sydney, Flora
Conrad, H.	Hart, Ed.	Sherman, E. K.
Campbell, Mrs. C. J.	Harned, Miss V.	Smiley, J. H.
Coster, F. G.	Howard, J. G.	Sands, W. A.
Currier, F. J.	Jurgensen, G.	Shackford, Charles
Chanetta, Jules	Johnson, L.	Sapheve, J. L.
Carroll, Jennie	Jewel, Jas.	Stoop, Jessie J.
Coffin, Harry	Jefferson, Chas.	Thomas or Thoppin
Clarke, Redfield	Kleine, Alfred	Ten Broeck, Helen
Coyle, H. G.	Kimball, Grace	Tyrell, Isaac
Carmichael, B.	Karl and McDonald	Tillotson, F. W.
Collier, Ed. K.	Kellard, John	Thorne, Edwin
Davenport, Miss E. L.	King De Lees	Trust, D. W.
Drew, Maurice	Korsman, H. H.	Thompson, Charlotte
Dean, Will	Lamar, Lee	Volen, Victoria
Drew Frank	Lewis, Lillian (Mgr.)	Vandenhoff, Kate
Dunlap, Geo.	Lips, F. W.	Wallick, Jas. H.
Dove, John	Lesnek, Geo. F.	Wachsen, H. E.
Dangle, Mamie	Leach, John C.	Wilson, Edith
	Lingard, Catherine	Wayne, Robt.
	McCormack, Louden	

New York, Sept. 3, 1889.

Being informed that "pirates" are endeavoring to secure contracts with Managers for the placing of our Patent Automatic Opera Glass Boxes, we warn all concerned to deal only direct with this Company.

Our appliances are now in use in the leading theatres of New York, Chicago, Philadelphia, St. Louis, Cleveland, Cincinnati, Detroit, and will be in all other cities in the United States within thirty days.

OPERA GLASS SUPPLY CO.,
45 Broadway, New York.
Fullerton and Rushmore, Counsel.—*Com.*

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

AFTER DARK CO.: Washington, D C., Sept. 2—week; Richmond, Va., 9-11; Lynchburg, 12; Knoxville, Tenn., 13, 14; Chattanooga, 16, 17; Atlanta, Ga., 18, 19; Athens, 20; Augusta, 22.
ANNA BOYLE CO.: Binghamton N. Y. Sept. 2—week.
ADA GRAY CO.: Atlantic City, N. J., Sept. 2—week; Philadelphia 9—week; Middletown, Del., 16; Wilmington, 17, 18; Coatsville, Pa., 19; Lancaster, 20, 21.
A LEGAL DOCUMENT CO.: Cincinnati Sept. 2—week.
A. M. PALMER'S CO.: Providence, R. I., Sept. 5-7.
ARAMIS CO.: Chester, Ill., Sept. 2—week.
ALONE IN LONDON CO.: Buffalo, N. Y., Sept. 9—week; Troy, 16—week..
A BUNCH OF KEYS CO.: Boston, Sept. 2—week; Providence, R. I., 9—week; Lynn, Mass., 16, 17; Lawrence, 18; Marlboro, 19; Holyoke, 20; Springfield, 21.
ARTHUR LOVE CO.: Newburg, W. Va., Sept. 4; Fairmount, 5; Oakland, 6; Moundsville, 7.
A LEGAL WRECK CO.: Brooklyn, N. Y., Sept. 2—week.
A MOUNTAIN PINK CO.: St. Louis, Oct. 20—week.
ANTIOPE CO.: N. Y. City Aug. 19—three weeks.
ANNIE PIXLEY CO.: Philadelphia Sept. 16—two weeks.
BOOTH-MODJESKA CO.: Cleveland, Oct. 7—week; New York City, Oct. 14—week.
BOOTH-BARRETT CO.: Louisville, Ky., Sept. 23—week.
BRIC-A-BRAC CO.: Brooklyn, E. D., Sept. 2—week; Philadelphia 14—week.
BOURNE THEATRE CO.: Montgomery City, Tenn., Sept. 2—week; Fall City, Neb., 9—week; Sabetha, Kan., 16—week.
BRASS MONKEY CO.: Indianapolis, Ind., Sept. 5-7.
BIJOU COMEDY CO.: Oneida, N. Y., Sept. 4, Rome 5, 6, Frankfort 7.
BARRY-FAY CO.: New York City, Sept. 2—indefinite.
BLACKTHORN CO.: Baltimore, Sept. 2—week.
BLACK FLAG CO.: Philadelphia, Sept. 2—week.
BLUEBEARD JR. CO.: Chicago June 10—indefinite.
BEACON LIGHTS CO.: St. Louis, Sept. 2—week; Kansas City 8—week.
CORSAIR CO.: Minneapolis, Minn., Sept. 2—week; St. Paul 9—week. Sioux City, Ia., 16, 17, Omaha, Neb., 18, 19, Lincoln 20, 21.
CHIP O' THE OLD BLOCK CO.: Richmond, Ill., Sept. 4, New Albany, Ind., 7, Evansville 8, Vincennes 9, Terre Haute 10, Paris, Ill., 11, Danville 12, Englewood 14, Chicago 16—week.
CLINT FORD CO.: Bardstown, Ky., Sept. 2—week.
CHAS. E. VERNER CO.: Boston, Sept. 2—week.
CHICAGO COMEDY CO.: Sheridan, Ill., Sept. 2—week; Philadelphia Sept. 14—week.
CHARLES WYNDHAM: Boston Oct. 7—four weeks.
CHAOS FLAT CO.: New Bedford, Mass., Sept. 9.
CAPTAIN SWIFT CO.: Brooklyn, Sept. 2—week.
CHEEK CO.: Newburg, N. Y., Sept. 2—week.
CHARLES T. ELLIS CO.: Red Bank, N. J., Sept. 9, Asbury Park 10, Yonkers, N. Y., 11, Poughkeepsie 12, Saratoga 13, Yonkers 14, Philadelphia 16—week.
CASEY'S TROUBLES CO.: Dover, N. J., Sept. 4, Scranton, Pa., 5, Plymouth, 6, Williamsport, 7, Elmira, N. Y., 9, Penn Yan, 10, Corning, 11, Towanda, Pa., 12, Waverly, N. Y., 13, Binghamton, 14.
CARRIE ANDERSON CO.: Waterloo, Ia., Sept. 2—week, Osage, 9—week; Austin, Minn., 16—week.
CORA TANNER CO.: Yonkers, N. Y., Sept. 20, Bridgeport, Ct., 21, New Haven 23-25, Springfield, Mass., 26, Hartford, Ct., 27, 28, Newark, N. J., 30.
DAN MASON'S CO.: Ansonia, Conn., Sept. 4, Bridgeport 5-7.
DRIFTING APART CO.: Troy, N. Y., Sept. 2—week.
DAN'L SULLY'S CO.: Chicago Sept. 2—week.
ELY STOCK CO.: Frostburg, Md., Sept. 2—week; Piedmont, W. Va., 9—week; Keyser, 16—week.
EFFIE ELLSLER CO.: Lafayette, Ind., Sept. 5, 6.
ENOCH ARDEN CO.: Cedar Rapids, Ia., Sept. 4, Kansas City, Mo., 9—week; Topeka, Kan., 15, 16, St. Joseph, Mo., 17-19.
EVANGELINE CO.: Boston, Sept. 2—week.
EZRA KENDALL CO.: Washington, Sept. 2—week; New York 9—week.
EMMA FRANK'S DOT CO.: Milwaukee, Wis., Sept. 2—week; Baraboo 9, Portage 10, Winona 11, Chippewa Falls 12, Stillwater, Minn., 13, 14, Fargo, Dak., 16, Milbank 17, Aberdeen 18, 19, Huron 20, Mitchell 21.
ESTELLE CLAYTON CO.: Buffalo, N. Y., Sept. 9-11, Tonawanda 12, Jamestown 13, Titusville, Pa., 14, Franklin 16, Steubenville, O., 18, Wheeling, W. Va., 19, 20.
EDWIN BARBOUR CO.: Cincinnati, Sept. 2—week.
EXILES CO.: Philadelphia Sept. 2—week.
E. H. SOTHERN: N. Y. City Aug. 20-Oct. 26.
EUNICE GOODRICH: Rockford Ill., Sept. 2—week; Fond du Lac, Wis., 9—week; Madison 16—week.
FERGUSON-MACK CO.: Buffalo, N. Y., Sept. 2—week.
FAT MEN'S CLUB: N. Y. City Sept. 16—week.
FERNCLIFF CO.: Hartford, Ct., Sept. 4, 5, N. Y. City 9—two weeks.
FUGITIVE CO.: Syracuse, N. Y., Sept. 2—week.
FRANK DANIELS CO.: Columbus, O., Sept. 2—week; Meadville, Pa. 10, Akron, O., 11 Cleveland 12-14.
FRANK LINDON CO.: St. Louis, Mich., Sept. 2, 3, Port Huron 4, 5, Milwaukee 9, Joliet, Ill., 10, Aurora 13, 18, Sterling 19, 20, Bloomington 21.
FRED ANDREWS CO.: Salida, Col., Sept. 2—week.
FLOY CRIDWELL CO.: Bar Harbor, Me., Sept. 2—week.
FAIRY'S WELL CO.: N. Y. City Sept. 9—two weeks.
FRANK MAYO CO.: St. Louis, Sept. 2—week; Chicago 9—two weeks.
FREDERICK LORANGER CO.: Penton, Mich., Sept. 4, 5, Holly, 6-7.
FREDERICK WARDE: Pittsburg, Pa., Sept. 2—week; Altoona 9, Elmira, N. Y., 10, Binghamton 11, Carbondale, Pa., 12, Scranton 13, 14, Wilkesbarre 16, Easton 17, Allentown 18, Lancaster 19, Reading 20, 21.
GINGER SNAPS CO.: Cleveland, Sept. 9—week.
GOWONGA MOHAWK: Stamford, Conn., Sept. 4, 5, Danbury 6, 7, Troy, N. Y., 9—week; Brooklyn 16—week.
GIPSEY WARDE CO.: Carlinville, Ill., Sept. 2—week; Hillsboro 9, Pana 10.
GUILTY WITHOUT CRIME CO.: Lancaster, Pa., Sept. 4, Reading 5, Pittston 6, Scranton 7.
GEORGE OBER CO.: Fort Wayne, Ind., Sept. 4, Huntington 5.
GRAHAM EARLE CO.: Warren, Ind., Sept. 2—week; Napoleon, O., 9—week; Fairmount, Ind., 16—week.
GUS HOMER CO.: Du Bois, Pa., Sept. 2—week; Punxsutauney 9-11, Cowinsville 12-14, Clearfield 16-21.
HARDIE-VON LEER CO.: Holyoke, Mass., Sept. 4, Fitchburg 7, Lowell 9, Manchester 11, Exeter 12, Portland, Me., 13, 14, Biddeford 16, Great Falls 17, Fort Smith 18, Newburyport, Mass., 19, Lawrence 20, Lynn 21.
HAMILTON DRAMATIC CO.: Middleport, N. Y., Sept. 3, Athens, O., 6, Corning 7, Columbia 10, London 11, Mt. Vernon 12, Portsmouth 13, Maysville, Ky., 14, Lomsula 15, 16, Evansville, Ind., 17, Princeton 18, Vincennes 19, Terre Haute 20.
HETTIE BERNARD-CHASE CO.: Lansing, Mich., Sept. 2, Charlotte, 3, Kalamazoo 4, Goshen, Ind., 5, Fort Wayne 6, Warsaw 7, Indianapolis 9-11.
HOWARD-SULLIVAN CO.: Norwich, Conn., Sept. 2—week.
HORNALEY COMEDY CO.: Marshall, Mo., Sept. 2—week; Nevada 9—week.
HIS NATURAL LIFE CO.: Chelsea, Mass., Sept. 2, Amesbury 3, Lynn 4, Exeter, N. H., 5, Dover 6, Portsmouth 7, Hartford, Ct., 9, New Haven 12, 14.
HENRY E. DIXEY CO.: Boston, Mass., Sept. 2.
HELD BY THE ENEMY CO.: Providence, R. I., Sept. 2.
HANDS ACROSS THE SEA CO.: Philadelphia Sept. 2—two weeks; N. Y. City 16—two weeks.
HANS THE BOATMAN CO.: Chicago, Sept. 9—two weeks.
HOLLY BLYTHE CO.: Carbondale, Pa., Sept. 6, Scranton 7.
IRISH HEARTS AND GERMAN HEARTS CO.: Lowell, Mass., Sept. 4, Salem 5, Gloucester 6, Lynn 7.
IVY LEAF CO.: Brooklyn, E. D., Sept. 2—week.
IN THE RANKS CO.: Hoboken, N. J., Sept. 2—week.
IRISH LUCK CO.: Rondout, N. Y., Sept. 2-4, Coldspring 5, Newburg 6, Tarrytown 7.
JOHN DILLON CO.: Des Moines, Ia., Sept. 2—week.
JAY HUNT CO.: New Bedford, Mass., Sept. 2—week; Laconia, N. H., 9-11, Montpelier, Vt., 12, Barre 13, 14, St. Johnsbury 16-18, St. Albans 19-21.
JOHN S. MURPHY CO.: Winsted, Conn., Sept. 4, New Britain 5, Naugatuck 6, Thomsonville 7, Putnam 9, Norwich 10, Westerly, R. I., 11, Meriden, Conn., 12, Webster, Mass., 13, Spencer 14, Ware 16, Chicopee 13, Shelburne Falls 18, Brattleboro, Vt., 19, Rutland 20, Bellows Falls 21.
JANE COOMBS CO.: Big Rapids, Mich., Sept. 4, Manistee 5, Ludington 6, Grand Haven 7, Sheboygan, Wis., 9, Fond du Lac 10, Oshkosh 11, Appleton 12, Green Bay 13, Stevens Point 14.
J. A. STEVENS' CO.: N. Y. City Sept. 23—week.
J. B. POLK CO.: Kansas City Sept. 2—week.
J. K. EMMET CO.: Chicago, Sept. 2—week.
JENNIE HOLMAN CO.: Paris, Ky., Sept. 2—week.
JENNIE CARPENTER CO.: Ithaca, N. Y., Sept. 4, Binghamton 5, Oswego 6, Elmira 7.
KATE CLAXTON: N. Y. City, Aug. 5—indefinite.
KENDALS: N. Y. City Oct. 7—four weeks.
KIRALFY CO.: N. Y. City Aug. 19—four weeks.
KAJANKA CO.: Columbus, O., Sept. 16—week.
KELLY COMEDY CO.: Sullivan, Ill., Sept. 2—week.
LATER ON CO.: Columbus, O., Sept. 2— week.
LOST IN NEW YORK CO.: Montreal, Can., Sept. 2—week; Toronto 9—week; Buffalo, N. Y., 16—week.
LIGHTS AND SHADOWS CO.: Philadelphia, Sept. 2—week.
LITTLE LORD FAUNTLEROY CO.: Brooklyn, N. Y., Sept. 2—week.
LABADIE-ROWELL CO.: Eaton, O., Sept. 2—week; La Porte, Ind., 9—week; South Bend 16—week.
LITTLE LORD FAUNTLEROY CO.: Northampton, Mass., Sept. 4, Hoosic Falls 5, Troy 6, 7.
LAWRENCE BARRETT: Indianapolis Sept. 30, Toledo Oct. 1, Ann Arbor, Mich., 2, East Saginaw 3, 4, Kalamazoo 5, Chicago Oct. 7
LITTLE NUGGET CO.: Youngstown, O., Sept. 4, 5, Alliance 6, Leetonia 7.
LOST IN AFRICA CO.: N. Y. City Sept. 2—week.
LILLIAN LEWIS: N. Y. City Sept. 2—two weeks.
LEWIS MORRISON: Brooklyn, E. D., Sept. 9—week.
LOST IN LONDON CO.: Muscatine, Ia., Aug. 28, Iowa City 29, Cedar Rapids 30, Independence, Mo., 31.
LOUIS JAMES: Bridgeport, Ct., Sept. 9, New Bedford, Mass., 10, Brockton 11, Lynn 12, Haverhill 13, Lowell 14, Boston 16—week.
LYCEUM THEATRE (Frohman's) CO.: Chicago, Sept. 2—three weeks.
LIZZIE EVANS' CO.: Pittsburg, Sept. 2—week; Cincinnati 9—week
MATTIE VICKERS CO.: Des Moines, Ia., Sept. 2—week.
MME. NEUVILLE CO.: Buffalo, N. Y., Sept. 9—week.
MINNIE MADDERN: Buffalo, N. Y., Sept. 9—week; Brooklyn 23—week; Philadelphia 30—week.
MUGGS' LANDING CO.: Chicago Sept. 2—week.
MORTIMER COMEDY CO.: Minneapolis, Minn., Sept. 2—week.
MARTIN HAYDEN CO.: Chicago Sept. 2—week.
MONTE CRISTO (O'Neill's) CO.: Hartford, Ct., Sept. 6, 7.
MCKEE RANKIN CO.: Cincinnati Sept. 2—week.
MRS. GEO. S. KNIGHT CO.: Allentown, Pa., Sept. 5.
MORA CO.: Saratoga, N. Y., Sept. 2—week.
MAZEPPA CO.; Albany, N. Y., Sept. 2—week.
MARGARET MATHER CO.: San Francisco Aug. 26—two weeks; Los Angeles Sept. 9—week.
MY PARTNER CO.: Albany, N. Y., Sept. 2—week.
MAY BRETONNE CO.: Burlington, Ia., Sept. 5, Bushnell, Ill., 7.
MESTAYER'S TOURISTS: Boston Sept. 2—week
MILTON NOBLES: Cedar Rapids, Ia., Sept. 2, Council Bluffs 3, Omaha, Neb., 4-7, Lincoln 9, 11, Fremont 12, Hastings 13, Beatrice 14, St. Joseph, Mo., 16, 17, Topeka, Kan., 18-21.
MLLE. RHEA: Buffalo Sept. 2—week.
MARIE WAINWRIGHT: Philadelphia Sept. 16—two weeks.
MAI ESTELLE CO.: Philadelphia Sept. 2—week; Rochester 9—week.
MME. JANAUSCHEK: Yonkers, N. Y., Sept. 16, Poughkeepsie 18, Catskill 19, Troy 20, 21.
MCCARTHY'S MISHAPS CO.: Buffalo, N. Y., Sept. 2—week.
MAUDE ATKINSON: Atlanta, Ill., Sept. 3-7, Delavan 9-14.
NOBLE OUTCAST CO.: Storm Lake, Ia., Sept., 5 Le Mars 6,
NELLIE WALTERS CO.: Dubuque, Ia., Sept. 6, 7.
NELLIE MCHENRY CO.: Olean, N. Y., Sept. 9.
NAT GOODWIN CO.: Toronto, Can., Sept. 2—week; Detroit, Mich., 9—week; Grand Rapids 16; 17, Muskegon 18, East Saginaw 19, Bay City 20.
OLD HOMESPUN CO.: Ft. Wayne, Ind., Sept. 4, Huntington 5, Elkhart, 6, Marion 7, Anderson 9, Muncie 10, Richmond 11, Indianapolis 13-14.
OLIVER BYRON CO.: Columbus, O., Sept. 2—week.
OLD HOMESTEAD CO.: Baltimore, Sept. 2—week; York, Pa., 9, Reading 10, 11, Harrisburg 12, Altoona 13, 14, Pittsburg 16—week.
OLD JED PROUTY CO.: Kansas City, Mo., Sept. 2—week; Hannibal 10, Keokuk, Ia., 11, Galesburg, Ill., 12, Des Moines, Ia., 13, Marshalltown 14, St. Paul 16—week.
ONE OF THE FINEST CO.: Chicago 16—week; Cleveland Sept. 2—week; Toledo 9—week.
ONE OF THE BRAVEST CO.: Portland, Ore., Sept. 6-11.
P. F. BAKER CO.: Pittsburg Sept. 2—week; Cincinnati, O., 9—week; Dayton 16—week.
PAUL KAUVAR CO.: N. Y. City, Sept. 2—week.
POSSIBLE CASE CO.: Philadelphia, Sept. 2—week.
PARLOR MATCH CO.: Fresno, Cal., Sept. 2; Los Angeles 4-7; Oakland 9, 10.
PAT ROONEY CO.: Rochester, N. H., Sept. 4, Farrington 5, South Berwick 6, Great Falls 7, Portsmouth 9; Beverly, Mass., 10, Amesbury 11, Clinton 12; Plymouth 13.
PEOPLE'S THEATRE CO.: Freehold, N. J., Sept. 2—week.
PALMONI'S STAR CO.: Jewett City, Conn., Sept. 7, Putnam 11, Woodstock 12, Oxford Mass., 13, Blackstone 16, Webster 17, 18.
PAYMASTER CO.: Chippewa Falls, Wis., Sept. 4, Oshkosh 5, Milwaukee 6-8; Chicago 9—week.
REUBEN GLUE CO.: Westerly, R. I., Sept. 5.
ROBERT DOWNING CO.: Detroit, Mich., Sept. 2—week; Grand Rapids 9, 10, Muskegon 11, Benton Harbor 12, Kalamazoo 13, Battle Creek 14, Lansing 16, Bay City 17.
ROLAND REED CO.: Newport, R. I., Sept. 4, Marlboro, Mass., 5, Milford 6, Haverhill 7, Newburyport 9, Gloucester 10, Holyoke 11, North Adams 12, Pittsfield 13, Gloversville, N. Y., 14.
RULING PASSION CO.: Bridgeport, Conn., Sept. 4.
RAG BABY CO.: Brooklyn N. Y., Sept. 9—week.
RANCH 10 CO.: Burlington Vt., Sept. 4, Montpelier 5, Bellows Falls 6, Middletown, Ct., 7, Philadelphia 9—week.
RENTFROW'S PATHFINDERS: Des Moines, Ia., Sept. 2—week; Dubuque 9—week.
REDMUND-BARRY CO.: N. Y. City Sept. 2—week.
SPOONER BROTHERS' CO.: Monticello, Ia., Sept. 2—week.
STUART ROBSON CO.: Chicago, Sept. 20—two weeks.
SOL SMITH RUSSELL CO.: New York City Aug. 26—four weeks.
SHENANDOAH CO.: N. Y. City, Sept. 9—two weeks.
SILVER KING CO.: Watertown, Wis., Sept. 2, Oshkosh 3, Fond du Lac 4, Green Bay 5, Menominee, Mich., 6, Escanaba 7, Marquette 9, Red Jacket 11, Ishpeming 14, Iron Mountain 16, Marinette, Wis., 17, Appleton 19, Antigo 20, Wausau 21.
SIBERIA CO.: Yonkers, N. Y., Sept. 9.
SOCIAL SESSION CO.: Portsmouth, N. H., Sept. 4, Biddeford, Me., 5, Lewiston 6, Augusta 7, Waterville 9, Bangor 10, Rockland 11, Bath 12, Chelsea, Mass., 13, Haverhill 14.
SWEET LAVENDER CO.: Schenectady, N. Y., Sept. 5, Saratoga 6, Rome 7, Cleveland 9—week; Hartford, Conn., 16-18, New Haven 19-21.
STUFFED DOG CO.: Paterson, N. J., Sept. 5-7.
SOAP BUBBLE CO.: Indianapolis, Ind., Sept. 2—week; Washington 9, Henderson, Ky., 10, Hopkinsville 11, Nashville, Tenn., 12-14.
STANDARD [illegible] CO.: Rochester, Minn., Sept. [illegible]
[illegible] BROTHERS CO.: Fort Madison, Ia., Sept. 4-6, Burlington 7.
SEYMOUR-STRATTON CO.: Long Branch, N. J., Sept. 2—week.
SENTENCED FOR LIFE CO.: Cleveland Sept. 2—week.
STREETS OF NEW YORK CO.: Harlem, N. Y., Sept. 2—week.
SPIDER'S WEB CO.: Philadelphia Sept. 2—week.
STREETS OF NEW YORK (Wilson-Pettit) CO.: Apollo, Pa., Sept. 4, Butler 5, Kittanning 6, Erie 7.
STILL ALARM CO.: N. Y. City, Sept. 2—two weeks; Philadelphia 16—week.
SALVINI: N. Y. City, Oct 7—four weeks.
SI PERKINS CO.: Fitchburg, Mass., Sept. 4, Gardner 5, Peterboro 6, Keene, N. H., 7, Ware, Mass., 9, Marlboro 10, Lynn 11, Beverly 12, Rockland 13, Lowell 14.
THE SON OF MONTE CRISTO CO.: Port Huron, Mich., Sept. 4, 5, Lapeer 6, Ionia 7.
THE TWELVE TEMPTATIONS: St. Paul, Minn., Sept. 2—week; Minneapolis 9—week.
THE WORLD AGAINST HER CO.: Chicago Sept. 2—two weeks.
THE DEAR IRISH BOY CO.: Chicago Sept. 2—week.
TWO TO ONE CO.: Nashua, N. H., Sept. 4, Haverhill, Mass., 5, Brockton 6, 7.
THREE WIVES TO ONE HUSBAND CO.: Toronto, Can., Sept. 2—week.
THE BURGLAR CO.: Philadelphia, Pa., Sept. 2—week.
TOM RICKETTS CO.: Brockton, Mass., Sept. 4, New Bedford 5, Waltham 6.
TOM SAWYER CO.: Buffalo, N. Y., Sept. 2—week; Toronto, Can., 9—week.
THE DALYS' CO.: Lowell, Mass., 4, Salem 5, Gloucester 6, Lynn 7.
THAYER COMEDY CO.: Columbus, Ind., Sept. 4, Salem 5, 7.
THROWN UPON THE WORLD CO.: Providence, R. I., Sept. 2—week; Gloucester, Mass., 9, Great Falls, N. H., 10, Farmington 11, Rochester 12, Sanford, Me., 13.
THE BLUE AND THE GRAY CO.: N. Y. City, Sept. 2—week; Hoboken, N. J., 9—week; Brooklyn 16—week.
TIME WILL TELL CO.: Philadelphia Sept. 2—week; Hoboken, N. J., 9—week.
TWO OLD CRONIES CO.: Newburg, N. Y., Sept. 4.
THE WIFE CO.: Newburg, N. Y., Sept. 9, New Britain, Conn., 10, Waterbury 11, Stamford 12, Bridgeport 13, New Bedford 14, Fall River 16, Newport, R. I., 17, Brockton, Mass., 18, Worcester 19, Montpelier, Vt., 20, Burlington 21.
THE GREAT METROPOLIS CO.: New York City Aug. 31—four weeks.
THE SPIDER AND THE FLY CO.: Trenton, N. J., Sept. 20, Toronto, Can., 23—week.
THE STOWAWAY CO.: San Francisco, Sept. 2—two weeks; Oakland, Cal., 16, 17, Stockton 18, Fresno 19, 20, Pasadena 21.
T. W. KEENE CO.: Chicago Sept. 2—week.
UNCLE TOM'S CABIN (Clifford and Webber's) CO.: Jersey City Sept. 2—week.
UNCLE TOM'S CABIN (Phillips') CO.: Deckertown, N. J., Sept. 4, Franklin 5, Hamburg 6.
UNDER THE LASH CO.: Troy, N. Y., Sept. 2—week.
ULLIE AKERSTROM CO.: Baltimore Sept. 2—week.
VERNONA JARBEAU CO.: Buffalo Sept. 2—week.
VICTORIA VOKES: Philadelphia Sept. 16—two weeks.
W. J. SCANLAN CO.: Cleveland, Sept. 2, week.
WILLIAM TERRISS' CO.: N. Y. City Oct. 7—two weeks.
W. H. CRANE: Chicago Sept. 16—two weeks.
WILSON BARRETT CO.: Boston Oct. 14—two weeks.
WILL O' THE WISP CO.: Springfield, Mass., Sept. 4, Chicopee 5, Wallingford, Conn., 6, Meriden 7, Birmingham 9, Norwalk 10, New Brunswick, N. J., 11, New York City 16—week.
WOMAN AGAINST WOMAN CO.: Louisville Sept. 2—week; Chicago 9—week; Pittsburg 16—week.
WORLD (J. Z. LITTLE'S) CO.; Fairfield, Me., Sept. 5, Gardiner 6, Richmond 7, Dover, N. H., 9, 10, Portsmouth 11, 12.
WAIFS OF NEW YORK CO.: Philadelphia Sept. 16—week; Pittsburg 23—week; Cincinnati 30—week.
ZEFFIE TILBURY CO.: Lowell, Mass., Sept. 2—week; Lawrence 9—week.
ZIG-ZAG CO.: N. Y. City Sept. 2—two weeks.
ZOZO CO.: Newburg, N. Y., Sept. 6, Mattewan 7, Amsterdam 8, Herkimer 10, Rome 11, Oneida 12, Auburn 13, Seneca Falls 14.

OPERA AND CONCERT COMPANIES.

BENNETT-MOULTON OPERA CO.: Canton, O., Sept. 2—week.
CARLETON OPERA CO.: Philadelphia Sept. 23—four weeks.
DUFF'S OPERA CO.: N. Y. City Aug. 26—four weeks.
HINRICH'S OPERA CO.: Philadelphia—indefinite.
KING COLE CO: Chicago 5—indefinite.
MCCAULL'S CO.: N. Y. City—indefinite.
LAWRENCE CONNORS CO.: Yakima, Wash. Ter., Sept. 4, 5, Walla Walla 8.
MORRISSEY'S OPERA CO.: Chicago, Sept. 2—indefinite.
NOSS FAMILY: Grand Forks, Dak., Sept. 4, Crookston, Minn., 5, Ada 6, Little Falls 9, St. Cloud 10, Onoka 11, New Richmond 12, Hudson 13, Hastings 14.
PINAFORE CO.: Boston, Sept. 2—week.
RINEHART OPERA CO.: Defiance, O., Sept. 2—week, Norwalk, 9—week; Massilon 16—week.
SAID PASHA OPERA CO.: St. Louis—indefinite.
SPENCER OPERA CO.: Cincinnati—indefinite.
THE OOLAH CO.: N. Y. City—indefinite.
THE BRIGANDS: N. Y. City—indefinite.

VARIETY COMPANIES.

AUSTIN CO.: Pittsburg, Sept. 16.
BERRY BROTHERS CO.: St. Marys, Pa., Sept. 4, Ridgway 5.
DR. SUTTON'S CO.: Alexandria, Can, Sep. 2—week.
HERRMANN'S VAUDEVILLE: New York City, Sept. 2—week.
HYDE'S CO.: N. Y. City, Sept. 2—week.
IDA SIDDONS' CO.: Hoboken, N. J., Sept. 2—week.
LILLY CLAY'S CO.: Indianapolis, Ind., Sept. 4, Terre Haute 5, Springfield 6, St. Louis, 9—week.
MAY DAVENPORT CO.: Norristown, Pa., Sept. 4.
MCGINLEY CO.: Quartzburg, Idaho, Sept. 4, Idaho City 5, 6, Garden Valley 7.
NEW PHANTASMA: Youngstown, O., Sept. 4, 5, New Castle, Pa., 6, 7.
NIGHT OWLS CO.: Brooklyn, Sept. 2—week.
ROSE HILL'S CO.: Washington, D. C., Sept. 2—week.
REILLY-WOOD'S CO.: Baltimore, Sept 2—week; Paterson, N. J., 9-11, Reading, Pa., 12-14, New York 16-21.
TONY PASTOR'S CO.: Rochester, N. Y., Sept. 2—week; Buffalo 9—week; Cleveland 16—week.
VALDIS SISTERS: N. Y. City, Sept. 2—week.

MINSTRELS.

BARLOW BROTHERS' MINSTRELS: Worcester, Mass., Sept. 2—week.
DONNELLY-MCAVOY CO.: Palmer, Mass., Sept. 4, Easthampton 5, Indian Orchard 6.
DOCKSTADER'S MINSTRELS: Cincinnati Sept. 2—week.
FIELD'S MINSTRELS: Jamestown, N. Y., Sept. 4, Bradford, Pa., 5, Warren 6, Titusville 7, Oil City 9, Greenville 10.
GORTON'S MINSTRELS: Sing Sing, N. Y., Sept. 4, Nyack 5, Hackensack, N. J., 6, Montclair 7.
GORMAN'S MINSTRELS: Springfield, Mass., Sept. 5; Holyoke 6, North Hampton 7, Westfield 9, Pittsfield 10, Troy, N. Y., 11, Amsterdam 12, Glens Falls 13, Hudson 14, N. Y. City 16—week.
MCCABE AND YOUNG'S MINSTRELS: Milwaukee, Wis., Sept. 2—week; Watertown 9, Fond du Lac 10, 11, Menominee, Mich., 13, Escanaba 14, Marquette 16, Red Jacket 18, Ishpeming, 21, Green Bay, Wis., 24.
THOMAS' MINSTRELS: Atlantic City, N. J.,—indefinite.
WAGNER'S MINSTRELS: Buffalo Sept. 5-7.
SHAFORTH-CLARK Minstrels: Creston, Ia., Sept. 4, Atchison, Kas., 5, Leavenworth 6, 7.

CIRCUSES.

BARNUM-BAILEY CIRCUS: Barrie, Can., Sept. 4, Guelph 5, Stratford 6, London 7, Chatham 9, St. Thomas 10, Woodstock 11, Brantford 12, Hamilton 13, St. Catharines 14, Jamestown, N. Y., 15.
BRISTOL'S CIRCUS: Worcester, Mass., Sept. 2—week.
FOREPAUGH'S CIRCUS: Fort Scott, Kas., Sept. 4, Joplin, Mo., 5, Springfield 6, Clinton 7, Kansas City 9, St. Joseph 10, Creston, Ia., 11, Chariton 12, Des Moines 13, Fort Dodge 14, Waterloo 16, Cedar Rapids 17, Marshalltown 18, Oskaloosa 19, Ottumwa 20, Keokuk 21.
HARRIS' CIRCUS: St. Paul Sept. 2—week.
IRWIN BROTHERS' CIRCUS: Lowell, Mass., Sept. 2-5, Woburn 6, Malden 7.
MAIN'S CIRCUS: Dover, Me., Sept. 4, Dexter 5, Hartland 6, Pittsfield 7.
MCMAHON'S CIRCUS: Boise City, Idaho Sept. 5, Lafayette, Ore., 6, Union 7.
RINGLING BROTHERS' CIRCUS: Monticello, Ill., Sept. 5, Farmer City 6, Leroy 7, Atlantic 9, Mt Pulaski 10, Lincoln 11, Greenview 12, Petersburg 13, Mason City 14, Delavan 16.
ROBINSON'S CIRCUS: Lancaster, O., 4, Gallipolis 5.
RENTZ'S CIRCUS: Argyle, Wis., Sept. 5, Darlington 6.
ROBBINS' CIRCUS: Harrisonville, N. Y., Sept. 4, Carthage 5, Chelsea 6, Canton 7.
SAUTELLE'S CIRCUS: Syracuse, N. Y., Sept. 2—week.
SELLS BROTHERS' CIRCUS: Macon, Mo., Sept. 4, Quincy, Ill., 5, Macomb 6, Galesburg 7, Beardstown 9, Whitehall 10, Alton 11, Pana 12, Matoon 13, Olney 14, Louisville, Ky., 16, Bowling Green 17, Hopkinsville 18, Henderson 19, Princeton 20, Paducah 21.
WHITNEY FAMILY: Leipsic, O., Sept. 4, Belmore 5, Deshler 6, Holgate 7.

MISCELLANEOUS.

BARTHOLOMEW'S EQUINE PARADOX: Reading, Pa., Sept. 2—week; Baltimore Sept. 9—week.
BLITZ'S CO.: Buffalo, N. Y., Sept. 2—two weeks.
BRISTOL'S EQUINES: Richmond, Va., Sept. 2—week.
HOWORTH'S HIBERNICA: Lawrence, Mass., Sept. 4, Lowell 5, Nashua, N. H., 7.
HUBER'S PAVILION: Springfield, Mo., Sept. 2—week.
KELLAR: Atlantic City, N. J.—indefinite.
LAST DAYS OF POMPEII: Wheeling, W. Va., Sept. 2—week; Zanesville, O., 16—week; Chillicothe 17, Lancaster 18.
MARSHALL P. WILDER: Pittsfield, Mass., Sept. 5, Stockbridge 6, Lenox 7, Philadelphia 9.
MONTFORD ART EXHIBITION: Ottawa, Can.—indefinite.
PROF. WITHMAN'S BAND: Gardner, Mass., Sept. 5, Peterboro N. H., 6, Keene 7, Ware, Mass., 9, Marlboro 10, Lynn 11, Beverly 12.
W. W. DAYTON: Granville, N. Y., Sept. 4, 5.

THE

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BY MARY H. FISKE.

(EDITED BY HARRISON GREY FISKE.)

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BOSTON.

Hands Across the Sea brought out a great house at the Museum Monday night. The long and thorough rehearsal of the piece had made the whole cast perfect in their parts, and everything went off as smoothly as if it were the fiftieth instead of the first performance. Like all Petit's plays it has a multitude of characters, most of which are skillfully and effectively drawn. The plot of the play has already been given in the MIRROR, and needs no retelling.

Evangeline is at the Hollis Street with a new co., new scenery and new costumes, and draws as it always has drawn from its first production in prehistoric times. During the Summer season the house has undergone many improvements. The entrance hall has been entirely redecorated in old gold and silver, and statues of Edwin Booth and Charlotte Cushman have been placed in the auditorium on either side of the proscenium arch. The smoking room is finished in old ivory and gold, and the entire house shows the hand of the decorator.

Atkinson and Dexter's Juvenile Pinafore co. used the Baker stage this week, but next Monday the regular season begins with Franklin Curtis' Harbor Lights co. Mention has already been made of the changes which have been going on in the remodeling of the auditorium. These changes have been more extensive than was at first contemplated, and those who had been accustomed for years to the aspect of the old interior, were surprised beyond measure at the opening on Saturday, at the improvements that had been made since the opening of last season. Ten feet of the circular front of the stage have been cut away, leaving still eight feet in front of the curtain. Formerly, the lower private boxes were on the stage; now, they are in front. Space has been gained for three new rows of seats, which will give eighty-eight additional chairs. This gain has necessitated an entire re-numbering of the seats in the orchestra and parquet. The house now has a seating capacity of 3,127.

Hoyt's Bunch of Keys is running at the Grand Opera House with an excellent cast and fine stage setting.

At the Globe, Mestayer's Tourists in a Pullman Car is doing a good business.

Charles E. Verner is at the Howard with Shamus O'Brien.

Oakland Garden closes its season this week with The Danites.

ITEMS: Some of the changes for next week in the city theatres are as follows: James O'Neil comes to the Globe in Monte Cristo; The Stuffed Dog will show up on the stage of the Hollis Street, and J. H. Wallick comes to the Howard with his two wild West pieces, The Cattle King and the Prairie King.—The Park opens next Monday with Jim the Penman.—An the same date Dockstader's Minstrels open at the Boston, The Brigands at the Hollis Street, and Louis James at the Grand Opera.—W. H. Crane and his co. are rehearsing at the Hollis Street. The pieces in hand consist of Matthews and Jessop's On Probation, The Balloon, and Papa Pervichon, an adaptation of Labiche's famous comedy.

PHILADELPHIA.

The season has now thoroughly opened. Every theatre in this city, with the exception of the new ones, is now open, and the attractions are much stronger than is usual at this time of the year. The most important event of the past week was the initial production in this country of Henry Petitt's melodrama, Hands Across the Sea, an event which marked the opening of the Walnut Street Theatre on Saturday night last. There was a large attendance and the play made an immediate and most pronounced hit. The audience was at times aroused to great enthusiasm, and the success of the play seems to be assured. The story is as follows: Jack Dudley, a young farmer of Devonshire, wins the love of Lillian Melford, a ward of Joseph Stillwood, his employer. Dick Melford, the father of the girl, has been in Australia for many years, where he has amassed a fortune, but having started to return to England his ship is wrecked, and he is supposed to have been lost. He, however, turns up at the Stillwood farm, but for a time conceals his identity. He discovers that Stillwood has misappropriated the money which from time to time he remitted for his daughter's use, and that the crafty guardian is trying to force the girl to marry his son Robert, a youth whose life furnishes an interesting and complete record of crime. Jack Dudley becomes in an instant wealthy by the rapid appreciation of some mining shares, supposed to be valueless. Melford declares himself at a critical moment, and Jack and Lillian are married, and go to Paris to spend a lengthy honeymoon. Here Robert Stillwood continues to exercise a malign influence upon their wedded lives, and plots with Count Paul DuRenal to compromise the wife in order that by means of a duel, Dudley may be finally disposed of. Among young Stillwood's Parisian acquaintances are Jean de Lussac and his sister Madame Valleire, the keeper of a gambling saloon, and here occurs the catastrophe of the play. Count Paul succeeds in plucking at cards Tom Bassett, a young Englishman, a friend of Dudley's and a former admirer of Dudley's wife. The Count having spoken slightingly of the lady, Bassett resents his insinuations, but Dudley appears and strikes the Count to the floor. Immediately following this encounter Robert Stillwood and Jean de Lussac rob the Count as he leaves the saloon and Stillwood, being recognized, deals him a death thrust. Dudley is accused of the murder, tried and condemned to death, but afterwards reprieved and sent to the penal colony at New Caledonia. His wife starts to join her father in Australia, and Dudley, who has made his escape, is picked up at sea and meets his wife upon the vessel. A French officer comes aboard and Dudley is denounced by Stillwood, but the master of the ship refuses to surrender him. Upon the arrival at Sydney, Dudley's innocence is proven and the crime fastened upon the real perpetrator. The play is of excellent construction and of more than average literary merit. Each act works easily and naturally to a climax, and the play abounds in strong situations. The comedy is supplied by Tom Bassett and by Lucy Nettleford, Joseph Stillwood's step-daughter, and is not only sparkling but cleverly introduced at opportune seasons. There is much heavy scenery employed, which makes a handsome and effective setting. The play is excellently cast. Gustavus Levick is seen at his best in the manly and heroic role of Jack Dudley, and Edna Carey, as the loving and sorrowing wife, although somewhat formal in her unimpassioned scenes, rapidly gains in intensity when occasion requires, and then displays great but well controlled force. John Buckstone, who is seen in his original creation of Tom Bassett, displays some very clever comedy, and Miss Percy Haswell, in the *ingenue* role of Lucy Nettleford, plays with remarkable spirit and deservedly wins much favor. Last, but no means least, W. J. Ferguson, as the gambler Jean de Lussac contributes a carefully studied and critically nice and refined character sketch that makes him an object of absorbing interest in every scene in which he appears. The subsidiary characters are in good hands, and Messrs. Kahn and Sandford may congratulate themselves upon the possession of a play that is sure to win and the merit of which is enhanced by the company selected for its presentation.

At the Chestnut Street Theatre, He, She, Him, Her has drawn good houses and been received with considerable favor. It does not court criticism, neither could it endure it, but as a means for displaying the peculiar merits of George H. Adams and Tessa Hanlon it is not undeserving of good report. This week The Spider's Web.

The American Opera co. continues its successful season at the Grand Opera House. The attendance has been uniformly large. Mignon, Il Trovatore and Martana will be presented this week.

Fair success has waited upon The Electric Spark at the Standard Theatre. This week Myrtle Ferns.

The Four Emeralds Specialty co. at the Central Theatre was scarcely up to the ordinary high standard of this house, and the fact, together with a rapid rise in temperature during the past week, resulted in moderate business only. This week Fredericks, Douglas and Co.'s Transatlantic Novelties.

At the National Theatre, Oliver Byron in Across the Continent played to satisfactory business. This week Lights and Shadows.

Around the World in Eighty Days proved a strong opening attraction at Forepaugh's Theatre and will be succeeded this week by The Black Flag, which will be given by a remarkably strong co.

Peck's Bad Boy proved a satisfactory attraction at the Kensington Theatre. This week, Time Will Tell.

The opening week at Carncross' Opera House showed good results. A good entertainment was given, and while most of the old favorites have been retained, enough of new performers and singers appeared to show that the co. has been strengthened and improved.

The Arch Street Theatre and the Chestnut Street Opera House opened Aug. 31, the former with The Burglar and the latter with The Exiles, but as it was impossible for me to attend the performances, further notice must be for the time deferred.

The Lyceum Theatre opened 2 with Harbor Lights.

ITEMS: The Fall of Babylon closed Aug. 31. The recent attendance was large.—The new Park Theatre is nearly finished, and its beauties will soon be submitted to view. It is said to be a model of perfection.—The alterations upon the South Broad Street Theatre are almost completed, and it will be practically a new house, combining both added beauty and comfort.—Kellar continues his successful engagement at the Gaiety Theatre in Atlantic City.—On Tuesday night last an unusual incident occurred at the Chestnut Street Theatre during the performance of He, She, Him, Her. One of the chickens upon the stage gave a prolonged cackle, greatly to the disgust of pretty Tessa Hanlon, who was entertaining the audience with The Last Rose of Summer. When George H. Adams came on, he discovered that the hen had laid an egg half way down the stage. He picked it up and handed it to Miss Hanlon, who was so greatly amused that she for some moments was unable to speak her lines.

CHICAGO.

Another new play, and one that is destined to make a success when the necessary pruning is done, was produced for the first time at the Grand Opera House Aug. 29. It is entitled The Fakir. Paul M. Potter and Harry L. Hamlin are the authors. While not entirely original—in fact, it bears the earmarks of some of the old English farces—yet it is well put together and has much originality in scene, plot and character. The story is that of a fakir—Seth Boker—who has a pretty daughter, who runs away and joins a dramatic co. Her father chases her up, and in his efforts to get on the stage where his daughter is, creates lots of fun. Finally the fakir goes into the amusement line himself, and fakes up a lot of curiosities, all being represented by living persons and a sort of Jarley wax work show ensues. The cast is large, and contains a lot of clever people. There is rather more of music and singing than is customary in such pieces, and altogether a pleasant evening's entertainment is given. Cast:

Seth Boker	Thomas Q. Seabrooke
Robert Gassaway	Edward See
Hank Hawkins	
Alexander the Great	Walter Perkins
Pierre Nethercliff	Leslie Edmunds
Luke Sharp	John T. Craven
Mr. Scribble	
Mr. Gall	
The Bearded Lady	Joseph M. Doner
Mr. Feathertop	
Patty Boker	Elvia Cox
Samantha Boker	Sadie Stringham

A large audience was present and liberal applause gave evidence of the success of the play. It will be continued this week.

The spectacular production of Twelfth Night at McVicker's has proved a satisfactory stage setting of the comedy, but the acting is yet capable of much improvement. Marie Wainwright as Viola is charming in appearance, and much of her work very excellent, but she by no means comes up to the ideal. William Owens as Sir Toby was admirable, but Barton Hill fails to get the most out of Malvolio. Nothing but praise can be awarded the scenery, which is sumptuous. The comedy will undoubtedly run its allotted time to large business.

The Haymarket opened its doors on Sunday night for the regular season and was crowded. Hallen and Hart gave their laughable farce of Later On and kept the audience in good humor to the close. It was an auspicious opening and augurs well for the prosperity of this popular theatre. This week Tin Soldier.

At the Columbia, Old King Cole II. had a very prosperous run and closed the last week with a series of full houses. This week Thomas Keene in Richard III. will open the regular season.

J. K. Emmet has crowded Hooley's all the week with his admirers, and the general verdict is that Uncle Joe is the best of his series of plays. This week Dan Frohman's Lyceum Theatre co. in The Wife.

Bluebeard, Jr., continues to run at the Chicago Opera House, where the brilliancy of its spectacular effects draws appreciative crowds. A good deal of advertising paper is now necessary to fill the house.

The People's offered A Legal Wrong for its attraction and good audiences attended. This week Dan Sully in Con Conroy and co.

Woman against Woman proved a paying attraction at H. R. Jacobs' Academy. This week The Dear Irish Boy.

The Windsor will open this week with J. W. Morrissey's English Opera co. in Martha, Faust, and Bohemian Girl.

CINCINNATI.

W. J. Fleming's Around the World in Eighty Days closed a very successful week at Havlin's Aug. 31, the matinee attendance being extremely large. The excellent work of W. J. Fleming in the role of Phineas Fogg was the main feature of the programme, though the cast was itself entirely satisfactory, and the manner of stage mounting left nothing to be desired. This week A Legal Document.

The Mikado at the Highland House, as presented by the Thompson Opera co., scored an immediate success, Bebe Vining and Jeannie Winston dividing the honors. The chorus was excellent. Alf Wheelan in the title role was warmly welcomed. Instead of Fra Diavola, which had been billed for this week, Pinafore will be presented. The season of this house will probably close 7.

The Trelegan Dramatic co. filled out the week at Harris', presenting Ten Nights in a Bar-room with good results financially. The co. is very evenly balanced, and the programme was on the whole enjoyable. They will remain until 7, presenting A Celebrated Case and Two Orphans.

Heuck's will open its season with Dockstader's Minstrels this week, followed by The Spider's Web 2.

The season at the Grand will be opened 2, McKee Rankin in The Runaway Wife being the attraction.

ITEMS: Will Pennessy, business manager of the People's Theatre, has signified his intention of resigning and connecting himself with a first-class specialty co.—The liberal element of the German class, I am advised upon good authority, testifies its disapproval of Mayor Mosby's attitude on the question of Sunday amusements by a conspicuous absence from Montezuma, the magnificent spectacle now exhibited at the Campus, and of which Mr. Mosby is a leading stockholder.—Will Rising, now of the Thompson Opera co., rested during last week, and Jeannie Winston sang his role of Nanki-Poo very effectively.—Will Jones, formerly treasurer of Havlin's, has been promoted to the business management of the house.—Manager James E. Pennessey, who has been suffering considerably from a sprained ankle for the past ten days, is again at his office.—The testimonial benefit announced for Ida Kennedy 28 at the Highland House was postponed, owing to her illness.—Ada Glasca, who has closed a successful Summer season at St. Louis with the Carleton Opera co., is at present visiting relatives in this city.

PITTSBURG.

Mestayer's Tourists in A Pullman Car was the attraction at the Grand Opera House week ending Aug. 31. An entertaining performance was given and a fairly good week's business was done. Frederick Warde this week.

Frank Daniels presented Little Puck at the Bijou, where he closed a good week's business 30. Bessie Sansom rendered the comedian good support, as also did Louisa Blasing. Lizzie Evans opened a week's engagement 2.

At the Academy, I. H. Mack's Specialty comb. played to a good week's business.

Agnes Villa in The World Against Her, succeeded in doing well at Harris'. P. F. Baker this week.

ITEMS: Theresa Vaughn's admirable singing was one of the principal features of the performances at the Grand last week.—Louise Eissing is an acquisition to the Little Puck co.—Tony Pastor will shortly be seen at the Academy.—Prof. Peter Schwartz is furnishing some excellent music at the Grand.—Flora Moore has a fine new guitar, a present from a friend and admirer. Tom Perry, who is handling Peter Baker this year, was in town last week.—Philip Weiss, the leader of the Bijou orchestra, is delighting the patrons of that house with his excellent selection of overtures.—Thomas Keene opened the season at East Liverpool 24.—Maud Midgely of this city, has been engaged by Manager Parker of the Royal Pass co., for this season.—Manager Webb has canceled the Marie Prescott date at the Grand. The co. was to have followed Frederick Warde, but Mr. Wiit thinks two weeks of serious drama too much. He says he was under the impression that the Prescott co. was a comedy organization when he booked it.

SAN FRANCISCO.

AUGUST 25.

Of all unmitigated trash ever brought to our shores from Paris, commend me to Conflicts, in which Rose Coghlan made her appearance for the first time on any stage last Monday night. The play was written by Edouard Cadol, of the French Society of Dramatic Authors, according to the playbill, and had its initial performance here. I wondered much, before I saw the play, why a French work should come here before being produced in Paris. After I had seen it I did not wonder. No one would produce it in Paris, probably. A French rake of a Marquis marries a girl who has had a former lover, whom she loves, but whom she throws over to please and save her father. Thereafter she meets her former lover frequently, encouraged to do so by her rakish husband, evidently not with any sinister motive, but out of sheer idiocy. She is in danger, which brings about serious threatened complications, and finally trouble between husband and wife, when the former attempts to cowhide the latter. Explanations are made, the wife forgives, but declares it impossible to forget, upon which a servant of a man whom he has shot in a duel on account of complications with his wife, kills him. The Marquis is a travesty on probability, but is no worse than the insolent creation of a Lady Bransom, whose father was an English lord and whose mother was an American, and who has been divorced three times. Some wretched attempts at wit are made in this connection, among the brilliant specimens being the woman's frequent mistake of her husband's name, calling him Arthur instead of Henry, which might be allowable in a "funny column" but not in a "modern society drama," as this is pretentiously called. The affair is dreary and ghastly rubbish, not worth the postage necessary to prepay its passage back to its insolent author in Paris. Miss Coghlan's investment in French plays has not been successful. This is even worse than Jocelyn. Conflicts was played to poor houses at the Baldwin for the first six performances of the week, when Forget-me-Not was put on for the farewell appearance on Saturday night, when Miss Coghlan played Stephanie in a way that was simply superb—fairly sparkling with genius and full of the *risant* life demanded by this character when given at its best. I have never before seen the character done so well by anybody. If she had given the play earlier in her engagement, the season might have been more successful. The co. in support appeared to better advantage also.

The California Theatre is merry this week and next with A Parlor Match, possibly less of a play but much more of a vehicle for fun of the horseplay order than any of the other Hoyt farces. It draws better after a six years' run, sticks to its original lines and features better, and calls into play a collection of more lively fun-makers. William Hoey is a good deal of a comedian, cut on the variety bias, of course; and Charles E. Evans is not much behind him. The play is rather noisy at times, but funny withal, and neither of the principals neglects any opportunity to make the most of the situations. They were all successful members of variety companies before they united their forces in this, and they have brought the original variety "go" with them, with the result of pooling their issues in an effective manner. The French Sisters do one of their old clever dances, the Olympia Quartette are good in their specialties, Marie Louise Day possesses a strong singing voice, and Minnie Markham's shapely figure will remind old theatregoers of the velvet-voiced Pauline, who probably had the prettiest figure ever displayed in tights. Mr. Hoey's instrumental selections are so good that excuse might be well made for the introduction of a number of others. It is a capital specialty entertainment throughout, strung together in its various parts by a humorous and at the same time probable story. It has had crowded houses.

Lucrezia Borgia was put on at the Tivoli last Monday evening with Campobello in the character of the Duke, Ida Valerga as Lucrezia, and Kate Marchi as Orsini, all of whom appeared in capital personations. Princess Loto is given on the alternate nights, C. M. Pyke appearing as Japeter since Mr. Hamilton went East.

4-11-44 was given for several evenings of the eighth and last week of the Harrigan season, but was withdrawn at popular request and Old Lavender substituted. Hattie Moore, who has been engaged to take the place of Mrs. Yeamans, is appearing as Mother Crawford during the last performances, and made a good impression during the few minutes I saw her last night, though she is a stranger to the delicate methods and artistic bits of business of Mrs. Yeamans.

The Burglar continues at the Bush.

Variety at the Orpheum.

CHAT: The Golden Legend, Arthur Sullivan's music to Longfellow's poem, was given at the Grand Opera House by the Handel and Haydn Society under the direction of H. J. Stewart 22. The solos were rendered by Cecilia Adler, Mary E. Barnard, Ben Clark and F. G. B. Miles. It was fairly well given.—I met John Jack a few moments one afternoon last week, and he was "mad clear through." He had just been reading "a dramatic criticism" in a daily paper, in which the principal portion of it was devoted to the part taken by two burglars. He considered it a disgrace to the dramatic profession, and lots of people agree with him. If they will all speak out, maybe they will have some influence, and rid the stage of the people whose only recommendation is a career of vice and even crime. Mr. Jack, by the way, is organizing a co. to do the legitimate along the North Pacific coast.—From an interview with Mrs. Yeamans in the *Post*, I take the following: "I made my first appearance in San Francisco as a circus rider in 1865, with G. W. B. Lewis' circus. We came here from Japan. My beginning of professional life, however, was not with a circus, as has been several times stated, but it was upon the legitimate stage. I began to play child parts at the Victoria Theatre in Sydney, New South Wales, when I was but eleven years old, and had to work my way up by the slow and toilsome progress required of all profes[illegible] the old stock days. I did creditable work, ho[illegible] when I was fifteen my father apprenticed me to the c[illegible], and I traveled all over the colonies with v[illegible] companies. An engagement with J. A. Rowe's c[illegible] cus took me to Melbourne, and it was there I met Mr. Yes mana, to whom I was afterward married. I acted in the theatres during the winter season, and traveled with the circus all Summer. Then came the engagement with Lewis' Circus, going from the colonies to China and Japan, and thence to this country. By the way, my husband was a California forty-niner, having come during the first gold excitement sailing around the Horn from New York. He joined Rowe's Circus and went to Australia during the gold excitement there in the early fifties. My coming from Australia to this country has led many of my friends to suppose that I was a native of the colonies, but that is a mistake. I was born in the Isle of Man, but taken to Australia when very young."—I just met Harry Mann at the Occidental, and he was full of gush about the success of Evans and Hoey. He says they played to $8,500 last week, which broke the big record of $8,400 for Joseph Murphy's big week.—Adele Frost is a society belle who is going on the stage. It is to be hoped that when her manager "strikes a Frost" it will not be the usual kind.—If I mentioned recently, which I think I did, that Edwin Thorne was on the way to New York by water, I take it all back. Such an item was in print here. Mr. Thorne left San Francisco by the *Mariposa* last night for Australia, where he expects to play for some time.—Fanny Davenport and Melbourne McDowell are at Santa Monica, though they will be in the city soon rehearsing La Tosca, which is in preparation at the Baldwin.—Harry Mainhall left here for New York last Tuesday under engagement to Daniel Frohman.

LOUISVILLE.

Agnes Herndon in La Belle Marie has had satisfactory business at Harris'. Her co., headed by Elmer Grandin and Henry Preston, is a very good one. The play is strong in situation and dialogue and Miss Herndon makes all possible of a part presenting many opportunities for good work. Woman Against Woman follows.

Straight variety has nightly filled the New Buck. Stinson and Merton, the McCarthys, and others, all do interesting turns.

ITEMS: Sells Brothers' Circus comes 16. Its paper is already out in great quantities.—The Gem Variety place, which was destroyed by fire, is again open upon the site of the old house. A fair bill is offered.—Spratt Lewers, a young Louisvillian, goes with Walter S. Mathews as treasurer. The co. opens season this week at Chester, Ill.—Ex-Governor J. Proctor Knott and the present Governor of the State, General Simon Bolivar Buckner, occupied boxes at Harris' at the final performance of Mikado by the Thompson co.—The Last Days of Pompeii continues to draw very large audiences. Over eight thousand persons passed the turnstiles to witness the last destruction.—The improvements at the Masonic are all in good taste and are noticeable. There are new chairs, new carpets, new decorations and many new scenes, besides other improvements on the stage.—The Grand Central seems to be getting its share of the business opening. A straight variety bill is the attraction.—The Musical Club-Masonic Theatre trouble about the lease of the former was settled by arbitration, a satisfactory compromise being effected.—Henry Preston of Agnes Herndon's co. is well known here as Hal Reid, a young Cincinnatian.—John T. Macauley has returned from New York. His theatre will shortly open, when he promises the Louisville public the very pick of the good things that will be on the road this season as the result of his protracted stay in the East.—Emma La Manse, the little song and dance artiste, has doubled with Mike Crimmins, formerly of the Crimmins Brothers, and they do a neat act.—Henry Deitzman is not connected with the New Buck this season. Frank Boling, long connected with the house, will officiate in the box office.—The George Wilson Minstrels are billed at both Macauley's and The Masonic. The trouble is caused by a difference as to the meaning of the terms of the contract. Both houses are selling tickets. What the result will be is just now something that "no fellow can find out."

BROOKLYN.

Manager Hild is to be congratulated upon the success of his first week at the Brooklyn Theatre. Harbor Lights, although it has been seen many times before in this city, drew a series of large audiences. It was succeeded on Monday evening by Gillette's A Legal Wreck. Next week True Irish Hearts.

The new Gaiety Theatre had a big week, and Manager George Milbank is jubilant. The audience at the opening performance was rather too demonstrative and smashed one of the stained-glass doors in its eagerness to gain admission. The damage was, however, repaired before the evening performance. The attraction for the week was Billy Carter and Weston Brothers' Specialty Paragons. On Monday evening Sheffer and Blakeley's Bright Lights appeared.

The openings on Monday evening were Little Lord Fauntleroy at the Park, Captain Swift (Col. Sinn having failed to obtain his injunction) at the Grand, and The Night Owls at Hyde and Behman's. These performances will be noticed in detail in my next.

CLEVELAND.

The season opened at the Opera House 2, with Hallen and Hart's successful farce comedy Later On. The principals, Fred Hallen and Joe Hart renewed their popularity. The house has been thoroughly renovated and presents its usual cheerful appearance. The new drop curtain is a gem. "Genial Gus" Hartz made a little speech and everything went briskly. Next week, Herrmann's Transatlantic Vaudeville co. and Frank Daniels' Little Puck.

The Lyceum (formerly Park) opened for the season 2, under the new management of Charles Frohman and the Miller Brothes of Columbus with W. J. Scanlan in Shane Na Lawn followed later by Myles Aroon. Scanlan is the same charming singer and finished actor as of old. His new play met with much favor. Decorators have been at work and the snug little house is a thing of beauty. Next week, Sweet Lavender.

Manager F. M. Drew's season at the Star opened 29 with Al. G. Field's Minstrels. The co. is fair, but better suited to small towns than cities of this size. Business was fair. This week C. A. Loder's Hilarity co. Next, Edwin F. Mayo.

Dear Irish Boy, the new Irish drama with McCarthy and Reynolds as the stars, was the attraction all last week at H. R. Jacobs' Cleveland Theatre. It made a very favorable impression, and will prove one of the season's successes, if I mistake not. Crowded houses. This week Hassan's One of the Finest. Next, Mme. Neuville's co. in The Boy Tramp.

Wesley Brothers' Specialty co. did a fair business at the Academy of Music last week. This week Charles E. Ainsworth in Sentenced for Life. Next, Sun's New Phantasma and Lady Orchestra.

ITEMS: Ed. Kirchhofer, last season leader of the orchestra at Jacobs', has been transferred to the Corinne Lyceum in Buffalo. He is succeeded by George Barnard.—James G. Miller is the resident manager of the Lyceum and George Jackson treasurer.—Harry Le Beau, ex-treasurer of the Star, goes this season in the same capacity with Brady and Garwood's Little Nugget co.—William Newton is the press agent this season at the Lyceum.—Thomas Scanlon goes back to Jacobs' as assistant advertising agent.—Henry Stedman, of this city, goes with John Fay Palmer as stage manager.—Louis Hartman left 4 for New York to join Held by the Enemy co. No. 2 as treasurer.—William Bell and William Coleman left Aug. 29 to join Hanlon's Fantasma.—Claude Antrim joins the Emma Abbott co. as leading stage carpenter.

BALTIMORE.

After Dark at the Academy of Music last week was the renewal of an old acquaintance. It has been a long time since the drama was seen here. Some new features have been introduced into it, and it is the same attractive, interesting play that it was in the old stock company days. The manner in which it was staged and played by the Webster-Brady co. was very commendable. W. A. Brady gave a truthful, consistent portrayal of Old Tom, the Boardman, and E. L. Walton was a satisfactory Dicey Morris. Stanislau Stange made a good Sir George Medhurst, and Laura Biggar played Eliza with taste and judgment. The variety acts introduced in the gambling hall scene were excellent, notably the sketch of Kelly and Murphy, and the specialties of Bobby Gaylor. The minor characters were in capable hands. The scenery was new and handsome. The house was crowded all the week, and the audiences applauded the telling situations with a vim worthy [illegible] first night. The Academy has been overhauled and brushed up. New and handsome mirrors are placed in the foyer, the auditorium is brightened and repainted, and in its present garb the house is cosy, comfortable and attractive.

Prof. Bristol and his horses closed a two weeks' engagement Aug. 31 at Ford's Opera House. The performance is eventually the same as in seasons past, though some new horses have been added. However, the horses go through their acts with wonderful precision, and the whole entertainment is pleasant and amusing. The regular dramatic season begins 2 with Ullie Akerstrom in Annette, the Dancing Girl.

Arthur Rehan's co. will open the season at the Holliday Street Theatre 2, and appear during the week in The Lottery of Love. Next, Sea of Ice, with Creston Clarke as Carlos.

A fair bill was given at the Monumental Theatre last week by Rose Hill's English Folly co. to good attendance. Reilly and Wood's Big Show will occupy the house this week.

At the Front Street Theatre, H. M. Paul in Lucky Ranch had a highly successful week. The play is of the distinctively sensational type, but with some merit in it and is evidently a favorite with the patrons. James J. Sullivan, supported by Henriette Berleur, is the attraction announced for this week.

Irving. George H. Rife, who has been treasurer at the Monumental Theatre since 1880, has accepted the position of business manager of that house. E. M. Castine has been appointed treasurer.—Gaston Benoit, who has been connected with Ford's Opera House for a number of years, will assume the management of John Sleeper Clarke's co. after its engagement at Ford's Opera House in this city.

ST. LOUIS.

Dan Sully opened Pope's in his new play, Con Conroy and Co. The new play is not likely to prove as entertaining or as interesting as his old one, but the co. got all they could out of it, and the attendance was large, considering the warm weather. This week Frank Mayo.

At the Olympic Theatre, Lew Dockstader's Minstrels proved a drawing card and played to good audiences. This week J. K. Emmet.

Notwithstanding the counter attractions at the theatres, Schnaider's Garden held its own, and Don Juanita drew big audiences. The principals in the cast and particularly Ida Mulle scored a success in the opera. This week Said Pasha will be revived again by particular request.——ITEMS: Dockstader's Minstrels came in from Pittsburg on a special train last Sunday afternoon. They made the fastest time from Pittsburg ever made over the road.—The new drop curtain at Pope's Theatre is very handsome and reflects great credit on the artist of that house.—John McWade and his wife (Ada Somers) will both be members of the Said Pasha co. this season.—Ida Mulle was given a complimentary benefit at Schnaider's Garden. She is very popular here, and did much to make the season at Schnaider's Garden a success.—Ollie Hagan, the handsome and courteous manager of Pope's Theatre, continues to make friends. One of them presented him with a handsome enameled ring with his initials set in diamonds, the other night.—The Carleton Opera co. left for New York last week, after their successful season at Uhrig's Cave.—Walter Mathews and his co. were rehearsing all last week at the Grand Opera House, getting ready for their season.—Gus Mortimer, in advance of Marie Wainwright, was in the city all last week. His star will open the Grand Opera House 7.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (W. O. Thomas, manager): Goodyear, Cook and Dillon's Minstrels Aug. 26 to packed house and well pleased audience.——ITEM: T. W. Mullaly, of San Antonio, Tex., who was here about one month ago, failed to secure the lease of the Capital Theatre, and W. O. Thomas, who has managed the house most successfully for the past two seasons will continue as manager. The bookings for this season are, by far, better than those of any previous one.

CALIFORNIA.

LOS ANGELES.—GRAND OPERA HOUSE (Harry C. Wyatt, manager, R. S. Douglas, associate manager): Charles A. Gardner in Fatherland and Karl the Peddler pleased good sized audiences Aug. 19-24. Rose Coghlan week 26 in Jocelyn, Masks and Faces and Forget Me Not.——PEOPLE'S THEATRE (W. C. Crosbie and C. T. Apgar, managers): James M. Ward and Carrie Clarke Ward did good business week ending 24 in Inshavogue. This week, Peep O'Day.——ITEMS: Improvements on the Los Angeles Theatre are steadily progressing and will soon be completed.—J. M. Wood, the architect, is in the city. It is understood that Mrs. Jones, of this city, is to erect a theatre and hotel here on North Main Street and that Mr. Wood is here for that purpose.—Rumor has it that we are to have still another new theatre to be called the Tivoli, which will be erected corner Hill and Sixth Streets.

OAKLAND.—OAKLAND THEATRE (A. W. Stilwell, manager): Wyatt's English Opera co. in Virginia and Iolanthe to very light houses Aug. 19, 20.

COLORADO.

DENVER.—I didn't see Richard Golden in Old Jed Prouty, but everybody I heard speak of the performance regarded it favorably, and business was reported as good. Mr. Golden closed his week at the Tabor Aug. 17, and then went on the circuit. The week following, J. H. Polk and co. appeared in The Silent Partner to fair business. The play is a fair sample of its class, and the co. made the most of it.——ITEMS: Edward Ellsner has gone East to join Marie Wainwright's co.—Representative Gross, of the Mantell co., visited his old Colorado home, Greeley, while in this vicinity.—John W. Parker and Helen M. Soule, both members of Mr. Polk's co., were married here during the co.'s stay.—The Tabor is to be recarpeted this week. It needs it badly, the present carpeting having been in use since the theatre was opened. What's the matter also with more modern decoration in the way of paper, etc?—It is said that the Metropolitan Theatre will be opened on Monday evening, Sept. 23, with either Blue Beard, Jr., or King Cole, two very popular dramatic operas. The theatre building is being pushed as fast as possible. It is said by C. M. F. Bush, the manager, that the house will positively be opened on the date given, although all of the interior decorative work may not be done. The entrance for the orchestra, boxes and balcony is from Cleveland Place, while the entrance to the gallery will be from Fifteenth Street. The actual seating capacity of this house is 2,364, divided as follows: Six large proscenium boxes, seven mazarine boxes, 100 opera lounge or sofa seats at $1.50 per seat; 2,284 upholstered opera chairs, scaled from twenty-five cents to $1. At these figures the house holds $1,717.75. The seats will be of a most comfortable character. The lounge sofa seats will accommodate two adults with room for a child, or a lady and two children, or even three little ones. They are to be placed in the centre of the first floor. The seats and backs of these sofas are in plush. A portion of the single chairs are also in plush, and the other chairs are in morocco.

PUEBLO.—DE REMER OPERA HOUSE (George M. Haight, manager): Robert Mantell played Monbars and Othello to well-filled houses Aug. 22, 23. The audiences were fashionable, and showed their appreciation by constant applause. The work of Charlotte Behrens as Desdemona and Mark Price as Iago, were especially fine.——ITEMS: The general impression among cos. at present is that Pueblo audiences are always small, but the cause of this was shown this week to be the fault of barn-storming cos. Good players always leave well satisfied with their reception.

ASPEN.—WHEELER OPERA HOUSE (Robert Cutler, manager): A delighted audience, which counted up fully $700, greeted Richard Golden in Old Jed Prouty, Aug. 22. Never have I seen an assemblage more in sympathy with the people on the stage, and the play went with dash and spirit. In constructing Jed Prouty, which is not a play but a picture, Mr. Golden probably only intended to create something that would please the public, and in this he has been eminently successful. It is a truthful portrayal of the inherent goodness of heart and sweetness of character of the typical Yankee farmer. May Irwin made a hit with her work in the cast and her sweet singing. Both star and manager expressed their appreciation of the liberal treatment accorded them here and their intention of visiting us again.——ITEMS: Owing to Manager Butler's wide acquaintance among managers, he is receiving many inquiries for time. No co. has yet played in the Wheeler to less than a $500 house, and as the management expresses its intention of only playing fine attractions, this may be considered a safe and profitable one, and two-night stand.—Mr. Cutler has brought his charming family from New York and has settled down for a time to be a regular mountaineer.—There is some talk of remodeling and refitting the old Rink Opera House. It is not likely it would pay only for 10-20-30 cent attractions, while the lowest priced seat at the Wheeler is a dollar. The people here care little for the price, but insist on the very best attractions. Cos. will be surprised to see the style in this theatre for a wild Western town. Ushers in full evening dress and appointments and service perfect.

CONNECTICUT.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Will o' the Wisp co. to a good house Aug. 24. Co. and play excellent.——GOSSIP: The Eddys go to England with Barnum's Circus in the Fall.—The Barreuther Family (musical) with H. P. Lane (rubber man), all Winsted people, starts out this week for their season.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Donnelly and McAvoy's Minstrels Aug. 26 to a well-filled house. On the Frontier 28 to big business. Sara Von Leer as Blue Flower received a generous amount of applause. Supporting co. first-class.

WILLIMANTIC.—LOOMER OPERA HOUSE (S. F. Loomer, proprietor): Frank Jones in Si Perkins opened the season here Aug. 24 to fair house. Charles Erin Verner as Shamus O'Brien to good house 28. Mr. Verner in the leading part was well received. His support, with one or two exceptions, was good.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. F. Proctor, manager): Ferguson and Mack Aug. 26-28 with their laughable skit McCarthy's Mishaps, kept good-sized audiences in continuous roars at the funny antics and smashing acts of the principals. Barlow Brothers' Minstrels closed the week, and were rather a disappointment. The co. is not adequate to fill the bill in the larger towns.——ARMORY HALL (Miller and Pike, managers): The regular season was opened at this house 29 with Rice's ever tuneful and popular Evangeline. Considering it was their second night out, the piece ran with smoothhead and with great success.——ITEMS: Notwithstanding this has been race week, the theatres have not been overcrowded. The races do not tend to draw as largely to the playhouses as might be expected, because they are run so late that the patrons are too tired to feel like attending a theatrical performance.—Pretty Cora Tinnies of the Dixey co. has been visiting in this city. Her appearance on the Rialto is quite as attractive as on the stage.—A number of horsemen followed and insulted members of the Evangeline chorus after the performance 22. The screams of the latter brought the police, who promptly arrested two of the miscreants.

NEW BRITAIN.—OPERA HOUSE (L. E. Pike, manager): Rice's Evangeline co. played to good house Aug. 22. Evangeline, Miss Wallace is beautiful. The Lobe Fisherman of Mr. Mafft is comical and Catherine of Fortesque is immense. Costumes new and brilliant; girls bright and comely and the whole a pleasing entertainment.——ITEMS: Uniformed ushers, carpeted floors and numerous other little improvements this season add much to the appearance of the house.—Walter Thomas of the city, for several seasons with the Booth co. has engaged with the Victoria Vokes co.

WATERBURY.—JACQUES OPERA HOUSE: Edgar Selden in Will o' the Wisp drew a crowded house Aug. 26. The co. is a good one and the star won the hearts of the audience from the start. J. H. Hardie and Sara Von Leer in On the Frontier to big business 29. The entire co. was called before the curtain. Indications certainly point to a most prosperous season in this town.

MYSTIC.—OPERA HOUSE (Ira W. Jackson, manager): The season opened Aug. 30 with Frank Jones and co. in Si Perkins to S. R. O. This is the third appearance of Si here and he always plays to big business. Co. and orchestra as usual first-class. The Farmer's Band at noon attended the Connecticut Peace Meeting held in a grove about one mile from town, and gave a free concert which was appreciated by the large crowd present and served to advertise the Si Perkins co. in a novel and successful manner.——CENTRAL HALL: Palmoni's Star Stock co. opened their season at this house 29, presenting Brent Good, a farce-comedy to fair business. Criptie Palmoni as Hiram Scott proved himself to be a fine comedian. Della Shirley as Pauline Simpson, showed marked improvement since her last appearance here. Mr. Palmoni and Miss Shirley met with a hearty reception. The support was only fair.

DELAWARE.

WILMINGTON.—PROCTOR'S GRAND OPERA HOUSE (Proctor and Soutter, managers): Gowongo Mohawk, the so-called Indian actress, appeared in a Wild West drama, The Indian Mail Carrier, Aug. 26, 27, to rather light business.—Pat Reilly and a fair specialty co. gave a good performance to satisfactory houses 28-31.

ILLINOIS.

LINCOLN.—GILLETT'S NEW OPERA HOUSE (R. C. Maxwell, manager): Coates and Erwood's co. with Gypsy Warde played to good business Aug. 23. They had good music but decidedly amateurish actors.

ELGIN.—DU BOIS OPERA HOUSE (Theodore Swan and F. Jencks, managers): Frank Mayo in Davy Crockett opened the season here Aug. 27. Business satisfactory.

CHAMPAIGN.—WALKER OPERA HOUSE (S. L. Nelson, manager): Gibney, Gordon and Gibler co. opened the season here to a large house Aug. 26.——ITEM: After the first act Frank Walker, the new proprietor of the Opera House, was called to the stage and presented with an elegant floral horseshoe on an easel. Mr. Walker made a very neat response.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Hallen and Hart in Later On Aug. 24 gave good satisfaction to a fair house. They should come again later on. J. W. Burton in Larking 26; a poor performance to a small house. Michael Strogoff 28 to a fair house.

DIXON.—OPERA HOUSE (A. E. Truman, manager): Newton Beers' co. in Lost in London opened the season here Aug. 21. L. J. Loring as Job Armroyd and John Tucker as Blinker, were well received. Business good.

JOLIET.—OPERA HOUSE (R. L. Allen, manager): The Fakir, with Thomas Q. Seabrooke as Seth Boker Aug. 24. Fair business. Some fine acting before a much interested audience. This was the opening performance of the season. This house has been improved in the way of papering, painting, new carpets, curtains to the boxes, etc. It now presents a much more attractive appearance to the delight of the amusement seeking people. Eunice Goodrich 26 in repertoire. A very large and much pleased audience greeted this charming little actress at each performance, although the weather was very sultry indeed. Her support is excellent and she always draws good houses in Joliet.

OTTAWA.—SHERWOOD OPERA HOUSE (C. H. Hodkinson, manager): A good-sized audience witnessed the first presentation of The Fakir Aug. 23. The play is a mingling of the best elements of humor and pathos that are joined in such a way that one never tires of either. The cast headed by Thomas Q. Seabrooke, is good all through. There is not any doubt but the play will be a success. McCabe and Young's Colored Minstrels 26 to a large and appreciative audience.

GALESBURG.—NEW OPERA HOUSE (W. F. Bailey, manager): Newton Beers' Lost in London co. appeared Aug. 26 to good business. Frank Mayo in Davy Crockett to a large audience giving good satisfaction 28.

SHELBYVILLE.—OPERA HOUSE (Philip Parker, manager): Grace Emmett in Muggs' Landing 5.

INDIANA.

RICHMOND.—PHILLIP'S OPERA HOUSE (G. W. P. Jackson, manager): A Soap Bubble opens the season Aug. 29.——GRAND OPERA HOUSE (W. K. Bradbury, manager): This house opens 31 with A Legal Document.

COLUMBUS.—GOSSIP: Manager R. F. Gottschalk of Crump's Theatre has decided to open that new house between Oct. 24 and Nov. 1.—Manager J. G. Schwartzkopf will conduct his house at popular prices.

NEW ALBANY.—NEW ALBANY OPERA HOUSE (John Harbeson, manager): This house is now open for the season.——ITEMS: Harry Woodward, manager of Wheeler's Opera House, Aspen, Col., has been visiting his parents in this city.

EVANSVILLE.—GOSSIP: Work on the New Grand Opera House is progressing rapidly, the house being now in the hands of the decorators, while Sosman and Landis of Chicago are preparing twenty-five complete sets of scenery. The opening of this house Oct. 17-19 will be made a gala event.—Joseph Burk, for many years connected with the Apollo Theatre, has been appointed stage manager. The new house is very fortunate in securing the services of this gentleman.

LOGANSPORT.—OPERA HOUSE (William Dolan, manager): The Opera House has been thoroughly overhauled, and new curtains and scenery added. The regular season opens 10.

IOWA.

CEDAR RAPIDS.—GREENE (F. A. Simmons, manager): Newton Beers' Lost in London Aug. 30. Milton Nobles 2.

BOONE.—PHIPPS' THEATRE (C. E. Phipps, manager): The working force of Phipps' will be as follows: C. E. Marshall, treasurer; Arthur Finnegan, head usher; E. M. Tryon, stage machinist; George Ripley, property man; John McClay, bill poster.——ITEMS: The Boone County Fair will be held at Ogden 18-20.—The Boone District Fair will be held at Boone 18-20.

DES MOINES.—GRAND OPERA HOUSE (W. W. Moore, manager): Notre Outcast Aug. 30, 31.——FOSTER'S OPERA HOUSE (Will Foster, manager): John Dillon 2.——CAPITAL CITY (Orpheum): J. B. Connolly, manager): Storm Beaten Aug. 26 week. Good business.

DUBUQUE.—OPERA HOUSE (Duncan and Waller, managers): Lilly Clay's co. Aug. 23 to fair business. John W. Burton and the Mortimer Comedy co presented the farce-comedy Larking 27, 28 to poor houses, owing to the extreme warm weather. This piece had its first appearance 24; it is a play without a plot and a pure farce of the style of A Tin Soldier and Rag Baby. The songs rendered by Jennie Wolfe, Bessie Downing and Ed Gordon were far above the average. Mary Clifford made a capital hit as the old maid. It is to be regretted that the co. had so poor a house.

DAVENPORT.—TURNER GRAND (Charles Kindt, manager): Newton Beers in Lost in London to poor business Aug. 25.——ITEM: Manager A. C. Mann will open the Burtis Opera House with Robert Mantell in Monbars Sept. 25.

SIOUX CITY.—PEAVEY GRAND (W. I. Buchanan, manager): Kirmess, by local talent, did the usual heavy business always accorded to anything done for sweet charity's sake. The advance sale for the opening 2 is very heavy.——ACADEMY OF MUSIC (W. S. Collier, manager): The new manager is making numerous improvements in and about this house. The opening does not occur until 24, the first day of the Corn Palace

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): The season was opened here Aug. 29 by Newton Beers in Lost in London. He was greeted by a large house.

MUSCATINE.—TURNER OPERA HOUSE (Barney Schmidt, manager): Lilly Clay's Gaiety co. opened the house for the season Aug. 27.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): The season at this house opens 2 with R. B. Mantell in Monbars.——GOSSIP: Mr. Crawford is on deck looking a picture of health. He claims that the present season presents the brightest outlook of any in his experience. He now controls the Wardell Grand Opera House in Kansas City, and has a good house in every town in Kansas and Nebraska which will support a theatre.—Melville B. Raymond, manager of the Grand Opera House, while saying little publicly so far, has not been idle, and has managed to establish a circuit embracing the Midland at Kansas City, the Boyd Opera House at Omaha, and theatres in every prosperous town in Kansas.

KENTUCKY.

OWENSBORO.—TEMPLE THEATRE (Morton Watkins & Co., managers): The theatre has been entirely overhauled and repaired during the Summer, and now presents a handsome appearance. Manager Watkins has the best list of bookings for this season ever booked in this place. He has secured the services of Rutus Lee as stage manager. Mr. Lee has had a good many years' experience in that line in St. Louis and Cincinnati, and thoroughly understands his business.

GEORGETOWN.—BARLOW'S OPERA HOUSE (J. W. Keller, manager): The Jennie Holman comb. opened the season here to overflowing houses Aug. 26-29.

BOWLING GREEN.—POTTER'S OPERA HOUSE (Potter Brothers, managers): Nellie Free 2, week.

MAINE.

PORTLAND.—PORTLAND THEATRE (C. H. Newell, manager): The season was opened by Gorman's Minstrels Aug. 27 to a crowded house. Standing room was scarce. The performance was a good one, and the specialties were particularly fine.——GREENWOOD GARDENS (C. H. Knowlton, manager): The Octoroon was put on 26, and backed up by good weather has made money. The piece has been well done. Frank Allen was a good McCloskey, barring a tendency to rant in some of the intense scenes. Harry Clarke made the hit of the piece as Old Pete, and his rendition of the character was artistic and full of life. Al. Feeley was a clever Wahnotee, and although such work is hardly in his line, he had much to contend with and acquitted himself finely. Mack Charles in the ungrateful part of George Peyton made a good impression, and was graceful, easy and well dressed. L. F. Morrison was an excellent Salem Scudder. E. H. Warren was fairly good as Sunnyside, and Peter Lang demonstrated much ability in the small part of Captain Ratts. Hardly in keeping with Miss Barron's portrayal of Lady Isabel was her rendition of Zoe. She looked pretty, but did not do herself justice, especially at times when the part demanded force and finish. Jessie Ollivier was an earnest Paul, and worked hard for the success she made. Her singing of the "Swanee River" was a feature that won applause at each performance. Mrs. Mack Charles was an interesting Dora, and made many friends by her ingenious portrayal of the character. Josie Woodruff was a motherly Mrs. Peyton, and made a success in the part. The Lancashire Lass and The Professor are talked of, and probably the former piece will be presented 2, which in all probability will be the final week of the season.——ITEMS: Monlton and Amsden's Royal Alhambra co. is booked at the Portland Theatre 4, and the town is finely billed.—Charlie Amsdens numerous friends have been booming his co., which from all accounts is a fine one.—Mack Charles will undoubtedly go with the Bostonians this season.—Manager C. H. Smith, who brought the Oakland Garden co. to the island, broke with Knowlton and got possession of the Pavilion, where he has been doing Dot to fairly good business.—Prof. Charles Colby, the famous parachute jumper, made a successful ascension 31 in the presence of a large crowd.—E. A. Warren left 31 to join J. H. Wallick's Sam Houston co.—Harry Clarke joined Shea's co. for rehearsals 30, and his part of Pete has been more than acceptably taken by Tom Whyte, whose work is always of a meritorious nature.—The subject of a benefit to press correspondents, broached by Al. Feeley, has nearly floored the quill drivers, who hardly expected that their efforts had been sufficiently appreciated to deserve such a compliment.—Annie Carter of the Wilkinson co. is a member of the M. and A. Alhambra co.—The after theatre lunches at the Bay State Cottage are unique affairs, and the hospitality of the hostess is more than appreciated by the fortunate participants in those delightful spreads.—J. F. Doyle has relinquished the management of Prof. Colby to Manager Knowlton, who will hereafter handle the affairs of this dauntless aeronaut.—Arthur Wilkinson has been in Boston coaching the juveniles in Pinafore.—Ira Stockbridge announces a series of three distinct courses of entertainments at City Hall for this season, and judging from the array of attractions, he has a flattering outlook for a successful season.

SKOWHEGAN.—COBURN HALL (E. C. Heselton, manager): The World, Aug. 28; big advance sale.

FAIRFIELD.—FAIRFIELD OPERA HOUSE (T. G. Heald, manager): J. Z. Little's World to a large and well-pleased audience Aug. 29.

WATERVILLE.—Stetson's U. T. C. co. under canvas drew a large crowd Aug. 23.

MARYLAND.

CUMBERLAND.—GOSSIP: Chas. T. Beauregard, advance agent of the McLean-Prescott co., was in town preparatory to the opening of these stars' season at the Academy Sept. 4. Owing, however, to Miss Prescott's illness, the dates here and also at Wheeling had to be canceled and the opening of the season postponed. The co. have been notified to assemble in Pittsburg Sept. 9. Mr. McLean and Miss Prescott are very popular here, and the enforced cancellation of their engagement this season is quite a disappointment.

MASSACHUSETTS.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): The Dalys were as pleasing as ever Aug. 30 in their new comedy, Irish Heads and German Hearts. Good house. Roland Reed was enthusiastically received by a large house 2 in The Woman Hater.——LIBERTY THEATRE (William E. White, manager): Jay Hunt with a fair co. opened Sept. 2 for week in repertoire to good business.——GOSSIP: Ex-Manager J. C. Olney, of the Opera House, left the city 31 to join Denman Thompson's Two Sisters at Bangor, Me., as business manager. He will receive an ovation when he gets around this way on his route, as he is very popular here.—Many words of praise are spoken of the valuable roster of traveling companies presented in THE MIRROR. "There are no flies on THE MIRROR," is a common if rather slangy phrase.

FITCHBURG.—WHITNEY'S OPERA HOUSE (C. H. Dunn, manager): This house was opened Aug. 27 with Pat Rooney. Performance first-class and big house. The theatre has been repainted and makes a very neat appearance.

WESTFIELD.—THE OPERA HOUSE (P. W. Howe manager): The regular season of this house opens 9 with Gorman's Spectacular Minstrels.——ITEMS: Manager Howe, considering the times and his connection with both opera houses has wisely concluded to book at this house not more than two cos. a week. In this way the patrons of the house will be served only with the choice cos. on the road.——ITEM: Oscar Dibble, treasurer of the Mora co., after spending his vacation at his house in this place left 30 to join the co. at Oswego.

WALTHAM.—MUSIC HALL (W. D. Bradstreet, manager): Edgar Selden in Will o' the Wisp played to fair business Aug. 29. The play, although of the conventional Irish comedy style, is excellent in its way and gave the best of satisfaction. Mr. Selden is a bright and pleasing actor, with a good singing voice and rich brogue. Of the support the work of Gertie Hart was by all odds the best, although due praise should be accorded Charles Drake as the cockney guide.

NEWBURYPORT.—CITY HALL (George H. Stevens, agent): Moulton and Amsden's Royal Alhambra co. opened the season here to fair business Aug. 27. Pat Rooney's Comedy co. to good business 29. Star and co. gave excellent satisfaction.——ITEM: The condition of this house remains the same as last season, a number of needed alterations having been neglected.

HOLYOKE.—HOLYOKE OPERA HOUSE (Chase Brothers, managers): Edgar Selden in Will o' the Wisp to a fair house Aug. 27. Will o' the Wisp is an Irish drama with excellent stage settings.—Mr. Selden is a good actor with the support of Gertie Granville, Randolph Murray and a first class co. he is bound to succeed. The play with a little toning down is sure to be a winner.—ITEMS: Tony Hart was to have joined his wife in this city 23, but he failed to do so. Mrs. Hart went to Worcester 28 to see him. If possible both will join the co. this week.—Thomas E. Lombard, treasurer of Estelle Clayton last season, is manager of Edgar Selden.—Arthur B. Chase, of the Booth and Barrett co. was here 30 visiting his family.—Frank A. Gorayn, business manager of Hardie and Von Leer was in town 26.

LYNN.—PROCTOR'S THEATRE (A. H. Dexter, manager): Tom Ricketts in a version of the old play Belphegor, entitled Duvar to fair business Aug. 22-24. Frank Kilday and Nanine Palmer in The Creole to rather light business 26-28. Ferguson and Mack opened to fair business, considering a counter attraction 29.——MUSIC HALL (J. W. Caverly, manager): Arthur Forrest, Rose Eytinge and an excellent co. in Captain Swift was the opening attraction at this house 29. A large and delighted audience was present.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): The Captain Swift co., headed by Arthur Forrest, opened its season here to fair house, giving a fine performance Aug. 28. Arthur Forrest, Wright Huntington and Rose Eytinge did excellent work in the leading roles, and the remainder of the cast was in capable hands.——PERSONAL: Al. Sutherland, business manager of A Rag Baby co., was in town last Sunday visiting friends.

AMESBURY.—AMESBURY OPERA HOUSE (F. Bartlett Greene, manager): The season opened Aug. 29 with the Jay Hunt Comedy co. to a good house. The co. is the best Mr. Hunt has ever had, thanks to the hustling of Manager C. W. Currier.——ITEMS: F. Bartlett Greene, the new manager of the Opera House, is a very social and courteous gentleman, who is sure to make himself popular with our theatregoers and managers of attractions.—I am under obligations to Charles Amsden, manager of Moulton and Amsden's Royal Alhambra co., for courtesies at Newburyport 27.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): The season opened Aug. 23 with Ezra Kendall in A Pair of Kids. An excellent performance was given to an appreciative audience. Lillian Hamilton, leading lady, is a very graceful dancer. Pat Rooney appeared 26 in Pat's New Wardrobe.——ITEMS: During the Summer our theatre has had a thorough overhauling and some valuable alterations were made. This house is now in first-class condition. About a month ago Mr. Field made a short trip to Denver, where he enjoyed a pleasant visit and was accompanied home by his daughter. He has some excellent bookings for the near future.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): The Dalys opened their season here Aug. 29 producing for the first time Irish Heads and German Hearts, their new play. As the name implies it is an Irish-German comedy, written to fit the Dalys. It seems to me they are out of place, absurdities being their forte. Light business.——ITEMS: Dan Daly takes out Upside Down opening his season Oct. 1 under the management of Charles Brooks.

TAUNTON.—MUSIC HALL (A. B. White, proprietor): The season opened Aug. 28 with Thrown Upon the World to a large house.——ITEMS: Manager White has booked a number of the best cos. on the road, and everything points to good business this season.—Music Hall has had a thorough renovation during the Summer recess, and looks bright and cheerful with its old gold trimmings. The orchestra has been enlarged.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (E. E. Marden, manager): The season was opened by Zeffie Tillbury Aug. 26. This was Miss Tillbury's first appearance as a star in this country. Her repertoire includes Peg Woffington, Romeo and Juliet, As in a Looking Glass, and the like. She is rather ambitious, but has power and force and a fine stage presence, and I think will make a success. The support ranged from very good to mediocrity. Arthur Lewis, her leading man, is a veritable actor of considerable ability. Business was fair.——ITEMS: Arthur Lewis has in his possession a sword presented to him by Augustus Harris, of Drury Lane, that was once worn on the stage by Garrick.—Messrs. Coburn and Marden both held a lease of the Elmwood, but the proprietor bought off the former, and Mr. Marden holds the fort. He is a manager of ability and experience, having been connected with the Worcester Theatre and others, and a very pleasant gentleman to deal with. He will conduct the house on a first-class basis and will only book the best attractions.

MARLBORO.—MARLBORO THEATRE (F. W. Riley, manager): Johnnie Prindle in Reuben Glue played Aug. 24 to large business. Mr. Prindle pleased the audience. His specialties are original and taking, but his support is poor. By not following the programme in the last act the audience did not know when the piece was finished until told by the stage manager): Will o' the Wisp to fair business 28. Edgar Selden is pleasing, his acting graceful and natural, but his voice is pitched so low that his singing seems a failure. Charles Drake as the cockney guide made a distinct hit. Tony Hart and friends from Worcester occupied a box.

MICHIGAN.

GRAND RAPIDS.—REDMOND'S (Ed. R. Salter, acting manager): Hattie Bernard-Chase in Little Coquette filled a successful week's engagement, commencing Aug. 26. She is a pleasing soubrette and has good support.—POWERS' (F. G. Cobb, acting manager): Chimes of Normandy drew heavily 29-31. Mrs. Lloyd Breeze sang Serpolette with good effect. The balance of the cast were amateurs.——ITEMS: Manager Garwood has engaged F. G. Cobb, formerly of Toledo, as acting manager of Powers' for this season. Mr. Cobb is a pleasant and agreeable gentleman and I bespeak for him a warm welcome from our theatregoers.—Lloyd Breeze contemplates reviving Chaff—this time in Chicago.—A nursery has been added to the many attractive features of Redmond's. A nurse is in constant attendance and is kept busy looking after the welfare of the little ones while the mothers are enjoying the entertainment.—Manager Salter's round and jolly face will be seen in his official capacity as manager of Redmond's during this season, a fact that is learned with pleasure by all our theatregoers.

BAY CITY.—GRAND OPERA HOUSE (Clay, Buckley and Powers, managers): Hattie Bernard Chase in Little Coquette Aug. 23. Very good play to a good house. Frank Lindon, supported by Edna Emly

and a good co., played consecutively Monte Cristo, Ingomar and The Son of Monte Cristo 26-28. Mr. Lindon is certainly a very talented actor, and from the start placed himself in favor with a sympathetic audience. The Son of Monte Cristo is the outcome of Mr. Lindon's efforts and was produced for the first time here.

DETROIT.—DETROIT OPERA HOUSE (J. C. Whitney, proprietor): A Royal Pass; or, The Exile of Siberia, was the attraction last week. George C. Staley, who is starring in this piece, is a fine singer and warbler after the Tyrolean fashion, and in this respect is a fair rival of Emmet. His voice is pleasant and in dramatic ability he is not lacking. The play was handsomely staged, and the support given Mr. Staley was satisfactory. This week is the regular opening of the season, in which Robert Downing will open in Virginius.——WHITNEY'S OPERA HOUSE (C. H. Garwood, manager): A Tin Soldier was the attraction last week, and while allowance must be made for the newness of the co., at the same time it must be stated frankly that the same degree of satisfaction was not experienced at the performance as one was accustomed to when the co. was here before. However, good-sized audiences were drawn and money made for all. This week Uncle Tom's Cabin will be on hand to do business at the old stand.——MINER'S GRAND THEATRE (C. A. Shaw, resident manager): This house will not open until the latter part of September, probably during the International Fair, which opens 17. Mr. Miner has made many changes in the staff, most of the new faces being residents of the East. The opening play has not as yet been announced.

PORT HURON.—CITY OPERA HOUSE (L. Atherman, manager): Gilbert and Dickson's She co. to fair houses 26. The performance was very indifferent.

OWOSSO.—SALISBURY'S OPERA HOUSE (P. Ed. Kohler, manager): Chip of the Old Block Aug. 27 to fair business. Co. better than last year.

YPSILANTI.—OPERA HOUSE (S. Draper, manager): George Ober in Old Homespun Aug. 26 to a good house.

MINNESOTA.

ST. PAUL.—NEWMARKET THEATRE (L. M. Scott, manager): Gilmore's Twelve Temptations week 2.——HARRIS' THEATRE (P. Harris, proprietor; Mr. Friedlander, manager): Week of 25, Bohemian Girl, Il Trovatore and Martha were produced in a commendable manner by the J. W. Morrissey English Opera co. drawing good houses and the excellent renditions of the operas by this co well deserved the hearty applause accorded. Attalie Claire in a very prepossessing and clever artiste, possessing a clear sweet voice. As Arline she was charming, rendering the role admirably and made a very favorable impression. Frank Baxter makes a robust, manly Thaddeus and sang the role finely and with dramatic force. Eugenia Bower acquitted herself well as the Queen. Charles Gerold was an acceptable Devilshoof. W. Maina as the Count scored a success, his powerful melodious voice and excellent phrasing won for him well deserved and hearty applause. Il Trovatore was finely given. Alida Verona was heard to good advantage as Leonora, rendering the role with impressive dramatic power. Eugenia Bower well sustained the role of Azucena. Frank Baxter and James Du Bois sang the part of Manrico finely. G. Tagliapietra's Count di Luna was an admirable rendition and a success, his powerful voice and careful acting evidences a finished artist and makes him a general favorite with the patrons. The chorus do good work. The opera took well.——OLYMPIC THEATRE (W. J. Wells, manager): Week of 25 attraction, Harry Montague and Duncan Sisters New York Comedy co. presented a musical comedy The Dear Boy, a very enjoyable performance. Harry Montague is very clever as the Dear Boy and does good work. Carrie and Sophie Duncan are bright, clever and prepossessing soubrettes, good dancers and excellent vocalists. They made a very good impression. The costumes were neat and tasty. They give a very good entertainment. The specialties were well given by Annie Wallace, Lillie Morris, Grace Sylvester, W. E. McCoy, J. H. Howard, Eddie Silbon, James Gaylor and Tony Graff. A good week's business.——ITEM: Middleton, Kohl and Co.'s Dime Museum has augmented a good line of attractions to a good week's business.

MANKATO.—GRAND OPERA HOUSE (A. G. Bierbauer, manager): Standard Theatre co. week of Aug. 26 to a crowded house.

MINNEAPOLIS.—GRAND OPERA HOUSE (J. P. Conklin, manager): Mr. Conklin is to be congratulated upon securing the Lyceum Theatre co. as the attraction for the opening week of the regular season. A large audience, composed of our best citizens, greeted this excellent organization in their first presentation of The Wife Aug. 26. It was truly a superb performance. Sweet Lavender was presented 27-29.——HARRIS' HENNEPIN AVENUE THEATRE: House dark week of 26.——BIJOU OPERA HOUSE (Frank L. Bixby, business manager): The Hettie Vickers co. opened the Fall season at this handsome little theatre 26 in Jacquine, or Pasta and Miserable, to a large house. Miss Vickers made a decided hit with her singing and graceful dancing, while Harry Rich did some clever comedy work. The cast is a capable one.——PENCE OPERA HOUSE (Frederick Beck, manager): The stock co. in Capitola and Our Own Bad Boy played to good business week of 26.——ITEMS: Edwin Ferry has gone to New York to join the Louis James co.—The Exposition is drawing large crowds.

MISSOURI.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE (L. M. Crawford, manager): Regular season opens 3 with Robert Mantell in Hamlet, followed 4, 5 and 6 by Charlotte Thompson.——ITEMS: The Exposition, for which great preparations have been made, opens 3. It promises well and will bring many strangers to the city.—Summer Garden is still open with a variety couch, as the attraction.—A "Boston Pavilion co."—whatever that may be—is producing Uncle Tom's Cabin under canvas. We hope it may remain under canvas.

SEDALIA.—WOOD'S OPERA HOUSE (H. W. Wood, manager): Willey and Stuart's Colored Minstrels gave a fair performance to a top-heavy house Aug. 26.

MONTANA.

HELENA.—MING'S OPERA HOUSE (John Maguire, manager): Duncan B. Harrison in The Paymaster Aug. 26-31.——ITEMS: J. Holmes Grover, nephew of Leonard Grover, and at one time a prominent comedian on the legitimate stage, died at the variety theatre here 23 from an overdose of morphine.—Duncan Harrison has nearly recovered the use of his fractured leg.—Manager Maguire has returned from the West.

NEBRASKA.

OMAHA.—OPERA HOUSE (Boyd and Helms, managers): Richard Golden presented Old Jed Prouty to average business Aug. 26-28.

NEBRASKA CITY.—OPERA HOUSE (W. B. Sloan, manager): Olive and Davenport's Comedy co. gave a fair specialty performance to a small house Aug. 29.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL (John G. Ayers, manager): Gorman's Minstrels gave fair satisfaction to a good house Aug. 28.—ITEM: The Franklin Theatre, which has been practically closed for many months, will be reopened 31 with Will o' the Wisp. The house has been leased by Manager J. P. D. Wingate, who will conduct it in connection with his amusement enterprises in Exeter and Dover.

NASHUA.—FRANKLIN OPERA HOUSE (A. H. Davis, manager): Prof. Gentry and his trained dogs entertained a large audience Aug. 30.

NEW JERSEY.

HOBOKEN.—H. R. JACOBS' THEATRE: The Webster-Brady co. in She opened to good business Aug. 29 for four nights. The cast is a well-chosen one and the play put on carefully with reference to detail. G. P. Webster was excellent as Horace Holly and Jos. H. Williams made a favorable impression in the dual character of Vincey and Leo. Marie Bates looked the handsome Ska, and Helen Corlette as Hiawa, Belle Douglass as Buena and B. J. Murphy as Billetti, are also deserving of special mention. At the Theatre, with Hamilton Harris in the leading role, was put on for week of 2 and opened to a good house. The piece was well presented and gave evident satisfaction. The cast was a good one, and included J. C. Walsh, J. N. Drew, M. M. Murray, Horace Clinton, Fred. Brooks, Rachel Renard, Florence Hastings, Kate Singleton, Tena Eldridge and Lillian Eddinger. The Blue and the Gray, and A Legal Wreck are to follow.——CRONHEIM'S THEATRE: A packed house greeted Ida Siddon's Burlesque co. 2, and the audience was rewarded with an excellent entertainment. There are a number of first-class specialty people with the comb., notably Foster and Hughes, Booker and Leigh, Moss and Mortimer, the Sheridans and some statue artists who give a very graceful exhibition of classic poses. The whole performance received well-merited applause.——KNICKERBOCKER GARDEN.—Manager Boyle continues to give a good entertainment, and presents a new static star each week.——ITEMS: Representative Harrison expresses himself as highly pleased with the quality and quantity of the attendance so far at Jacobs' Theatre, and foresees a highly successful season.—The opening of the Jersey City Academy of Music has not diminished the attendance at the houses here.

ATLANTIC CITY.—GRAND OPERA HOUSE (J. S. Idler, manager): He, She, Him and Her Aug. 29. The audiences were very large and well pleased. Toma Hanlon as Tootsie Brant, Sybil Southren as Claire Kingdom, George H. Adams as Toby Perriwinkle, Dick Morosco as Otto Schmeltz and Wales Winter as Hosea Perriwinkle could not have been excelled in their parts.——GAIETY THEATRE (Kellar and Moore, managers): Kellar and co. played to good business 19-24.——NEW IRON PIER (J. N. Fort, manager): She was given to fair business 19-24.——ITEMS: J. N. Fort the manager of the New Iron Pier and J. C. Little the advertising manager were seriously injured this week from the effects of the explosion of a can of powder. Although Mr. Fort could hardly see he warned the people that were on the outer end of the pier. A slight fire was caused by the explosion but it was easily extinguished. Mr. Fort may lose the sight of one eye.—While out crabbing last week Kellar, the magician and Steen the mind-reader, rescued five people from drowning. Their boat had upset and but for the prompt action of Messrs. Kellar and Steen several persons would undoubtedly have been drowned.—The Gaiety, Iron Pier and Howard's close Aug. 31 for the season.—George C. Brotherton is no longer manager of the Gaiety. Kellar is conducting it himself.—George H. Adams, of He, She, Him and Her, delighted the youngsters on the beach daily by giving some acrobatic feats in a bathing suit.—Among the theatrical people who left here this week are Mr. and Mrs. Warren Ashley, M. J. Fenton, of the Paul Kauvar co.; H. T. Wilson, of the Rosina Vokes co.; Dave Fay, A. E. McDowell and Harry T. Bartlett.

PATERSON.—JACOBS' OPERA HOUSE: She first half of last week to good houses, Dark Side of a Great City followed to fair business. Both gave good satisfaction. This week The Creole and A Stuffed Dog three nights each. Next week Reilly and Woods' Specialty co. and Uncle Tom's Cabin.——PHILION'S THEATRE (A. Philion, manager): Ida Siddons' Burlesque co. to good business last week. This week An Irishman's Love; next week Steve O'Donnell's Specialty co.

NEW YORK.

COHOES.—COHOES OPERA HOUSE (E. C. Game, manager): Hardie and Von Leer in On the Frontier to big business Aug. 24. Cal Wagner's Minstrels to fair house 26.——ITEMS: General regret is felt for the sudden death of the Hon. Truman Reynolds, proprietor of Harmony Hotel and a favorite of all professionals who visited this city.—The theatre has been handsomely decorated for the regular opening 2, by the Little Lord Fauntleroy co. The scenic work was done by Charles Huisat of Troy.

PORT JERVIS.—LEA'S OPERA HOUSE (George Lea, manager): The season here was opened by Anna Boyle Aug. 26 in May Blossom to a full house. Miss Boyle gave excellent satisfaction and she was well supported by Eugene Moore. Balance of co. fair. Our Strategists 27 drew a light house.

ONEONTA.—METROPOLITAN THEATRE (J. H. Odekirk, manager): Season opened Aug. 23 by Gorton's New Orleans Minstrels to a crowded house. Co. good.——ITEMS: Charles A. Watkins, the well-known theatrical manager and husband of Ada Gray, died at the home of his father, John M. Watkins, in this town, Aug. 22, aged 52 years. Mr. Watkins was engaged in the hotel business in Oneonta, Albany and Cooperstown for a number of years. He served his country as a soldier all through the late civil war, being a member of the Seventy-sixth New York regiment. In 1868, he married Ada Gray, who was then leading lady of the stock co. at the Trimble Opera House, Albany. About three years later he organized a co. with Miss Gray as leading lady, which he successfully conducted until about two years ago, since which time he has been acting as manager of the Carrie Tutein co. His funeral was held on Friday, there being a large attendance. Interment in Riverside Cemetery.

ROCHESTER.—ACADEMY (H. R. Jacobs, manager): This house opened Aug. 26 with Under the Lash as the attraction. Business was good throughout the week. Jake Budd, Jr., as Simrod Kaye, is deserving of special mention for his character acting. Present week, Tony Pastor.——LYCEUM THEATRE (John R. Pierce, manager): Captain Swift is announced as the opening attraction.——GRAND OPERA HOUSE (F. J. McCaul, manager): E. F. Mayo week of 2.

SARATOGA SPRINGS.—TOWN HALL (Hill and Connors, managers): Hyde's Star Specialty co. gave a splendid performance to fair business Aug. 26. The musical team, John Fields and Charles Hanson, are very clever, and won well-merited applause. Two to One played to a poor house 27. Both the play and the co. deserved better business.——MUSIC HALL (Abel Putnam, Jr., manager): Hardie and Von Leer in On the Frontier to fair business 23. Happy Cal Wagner's Minstrels to only a moderately-filled house 24. The entertainment verified its name; it took one back twenty years, and had none of the variety now seen in modern minstrelsy. J. H. Wallick's Bandit King co. opened their season here 26-27 to fair results. The two leading parts were well sustained by W. A. Sands and Stella Ainsworth. Their three fine horses is a feature.——ITEMS: Harry English, of the Two-to One co., renewed old acquaintances while in town 27.—Wilbur Gunn had a farewell concert at the Kensington 29.—Miss Ahrstom, the Swedish Nightingale who sang so acceptably in the Park this Summer, joins the Boston Symphony Club next week.—W. D. Stone, last year with the Arnot co., is now stage manager for the Two to One co.

BUFFALO.—COURT STREET THEATRE (H. R. Jacobs, manager): Tom Sawyer was fairly attractive week of Aug. 26. The Reuvilles in The Boy Tramp opened 2.——GAIETY: Robert Macaire, with the Garnella Brothers and others in the cast. Business moderate.——ITEMS: This week the openings are as follows: Vernona Jarbeau in The New Star-light at the Academy of Music. Rhea in Josephine at the Star, and Ferguson and Mack at the Corinne Lyceum.

TROY.—GRISWOLD OPERA HOUSE (Jacobs and Proctor, managers): Lost in New York did a good week's business last week. This week Under the Lash.——RAND'S OPERA HOUSE (Gardner Rand, manager): Cal Wagner's Minstrels opened this house Aug. 27 to a good audience. Hyde's Star Specialty co. gave a fine entertainment 29.

BINGHAMTON.—OPERA HOUSE (I. P. E. Clark, manager): Anna Boyle in repertoire 2, week.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Milt Barlow in Three Wives to One Husband Aug. 28. Large audience and well-pleased.

ELMIRA.—MADISON AVENUE THEATRE (G. W. Smith, manager): The regular season at this house was opened Aug. 23 by W. J. Bryant and J. J. Quinlan and a good co. in Keep it Dark, to a large and thoroughly-pleased audience.

SYRACUSE.—WIETING OPERA HOUSE (P. H. Lehnen, manager): Cal Wagner's Minstrels appeared to big business Aug. 30, 31. Mr. Wagner, who is a Syracusean, received a warm welcome on his appearance, and was presented with a handsome basket of flowers. His aged negro specialty was artistic, and pleased greatly. Billy Birch and Cool Burgess were as funny as ever, and J. H. Mack's banjo playing and Rooney and Kelly's dancing were features. The regular season at this house begins 5, James A. Herne's Drifting Apart being the initial attraction. The house has undergone the usual Summer redecoration.——H. R. JACOBS' OPERA HOUSE (C. H. Plummer, manager): The season at this new place of amusement was begun 2 by Mason Mitchell (another Syracusean) in The Fugitive to a packed house.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): S. H. French's Little Lord Fauntleroy co. drew a large audience of our best people Aug. 29. Cast included Ray Mahell as the Little Lord, Helene Lowell as Dearest, Florence Foster as Minna, King Hadley as Dorincourt, E. A. Locke, John Sutherland and others. Hyde's Star Specialty co. to fair business 30. Performance about the average.——ITEMS: Mrs. Louis J. Coxon, formerly one of our best local sopranos, was here last week on a visit to relatives. The evergreen (but not verdant) Branch O'Brien was in town 28 arranging for the appearance of Charles Bowser's Check co. While here Mr. O'Brien tried his hand at fishing off the Main Street wharf, and was fortunate enough to land a monster striped bass weighing two and three-quarter pounds more than Lester Gurney's celebrated Adirondack muskalonge. Fact!

OSWEGO.—ACADEMY OF MUSIC (Wallace H. Pritchard, manager): The Mora co. played week of Aug. 26-31 to large houses and gave excellent satisfaction.

TARRYTOWN.—MASONIC HALL (Wm. Wallace, manager): Harrigan's Irish and American Tourists co. Aug. 30 to a light house.

OREGON.

PORTLAND.—NEW PARK THEATRE (J. P. Howe, manager): Margaret Mather, supported by J. B. Studley, opened a five nights' engagement at the New Park Aug. 29. Her engagement was limited here on account of a two weeks' engagement at the Baldwin, San Francisco, commencing 26. The theatre was packed every evening by the most fashionable people in Portland. Her repertoire was Romeo and Juliet, The Honeymoon, Leah the Forsaken, Lady of Lyons and Macbeth.——ITEM: Manager Howe states that the new theatre on Morrison Street is rapidly nearing completion.

OHIO.

HAMILTON.—MUSIC HALL (William Morner, manager): Aug. 24 Georgia Minstrels to good house and splendid performance; the regular season will begin 2 with Around the World in Eighty Days.——STEVENS' FASHION THEATRE (Milt Stevens, proprietor): Good business and splendid performance all week.——ITEM: E. Hatzfeld has sold out his interest in Music Hall to W. Morner.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, Manager): George H. Adams opens the season at this house 7, in He, She, Him, Her.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): Thos. W. Keene was the opening attraction Aug. 30, and the beautiful theatre was filled from the orchestra to the roof. Mr. Keene essayed the role of Brutus for the first time, he says, in fifteen years. He invested the part with great dignity, and though at times hardly strong enough it was an admirable characterization. Geo. Learock was very effective as Cassius and the co. good throughout.——WHISPERS: Faurot's Opera House has been in the hands of the painters and carpenters for the last month, and looks as fresh and bright as when it was built. The dressing rooms are gems. Several of Mr. Keene's co. remarked: "It's the cleanest house I ever saw." Manager Hyde has booked a strong line of attractions and is adhering strictly to his plan of "only two first-class cos. a week."

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Frank Mott, manager): The season opened Aug. 28 with Erminie by the Andrews Opera co.

WELLSVILLE.—COOPER OPERA HOUSE (W. D. Wade, manager): Claire Scott played week of 26 to poor business. The co. is an inferior one, and gave very unsatisfactory performances.

COLUMBUS.—METROPOLITAN OPERA HOUSE (C. A. and J. G. Miller, managers): Frank Daniels in Little Puck opened for week 2. A Legal Wreck 13, week.——GRAND OPERA HOUSE (Miller Bros., managers): Oliver Byron opened in The Inside Track. Across the Continent will be given the last three nights of the week. Kajanka 13, week.——WORLD: (James Geary, manager): Mikado and Pinafore drew large crowds this week. Next Dick Hume's Minstrel and Specialty co.——EICHENLAUB'S: Business good.——ITEMS: H. W. Prillman left for St. Louis Saturday to join the Said Pasha co.—The Kajanka people have all arrived and rehearsals have been begun.—Frank S. Doremus and Web Clayton left for Mount Clemens 29, to join the European Minstrels.—Ed Keenan, treasurer of the World, is very proud of his handsome quarters.—Manager James G. Miller is busy at the Lyceum in Cleveland.

PIQUA.—The season opens here 3 with W. J. Fleming's Around the World in Eighty Days.——ITEM: Manager Conover, being in poor health, will spend the Winter in the South.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, proprietor and manager): Charles A. Loder's Hilarity co. satisfied a fair audience Aug. 29.

LEETONIA.—FORNEY'S OPERA HOUSE (M. T. Forney, manager): Mr. Forney has had his house frescoed and has added new scenery. The house will be formally opened Sept. 7 with Little Nugget co.——ITEM: The Harry Lindley, Ben Hur co., under the management of Earle Lewis, are organizing here and will open their season Sept. 2. Mr. Lindley will be the leading feature, supported by Miss Adaline Pfund, Josh Chapman and full dramatic co.

UPPER SANDUSKY.—OPERA HOUSE (John W. Lane, manager): The Verno-Townsend Dramatic co. Aug. 26-28 in Repertoire to fair business.

TIFFIN.—TIFFIN SHAWHAN'S OPERA HOUSE (H. B. Hubbard, manager): Al. G. Field's minstrels to a fair house Aug. 27.

TOLEDO.—WHEELER'S OPERA HOUSE (S. W. Brady, manager): A Royal Pass the first three nights of week of Aug. 26 to fair houses. The piece is a good one and the co. above the average.——ARENA: John Robinson's Circus gave one performance 24. A squall blew down the tent during the afternoon, injuring several people. For fear of trouble about the matter they packed up and left town as soon as possible.——PRESQUE ISLE: Liberati's Band drew good houses 26, 27.

MANSFIELD.—GOSSIP: There has been a change in the management of the new Memorial Opera House here. F. H. Cobb will be the general manager and H. B. Boyle, business manager. Mr. Boyle is the proprietor of the Hotel Sherman and is an enterprising gentleman. He will have full charge of affairs here. While Mr. Cobb will be located at Grand Rapids, Mich., and will have charge of the Powers Opera House there, he will attend to all bookings for the house here. This new theatre is large and has stage accommodation for any attraction on the road.—Captain A. G. Thornton, an old and experienced orchestra leader, will have charge of the music. The orchestra will be first-class in every particular.——Robert Downing will be here Oct. 1, 2, when the house will be opened.

SANDUSKY.—BREHLER'S OPERA HOUSE (Rutter and Ilg, managers): George Ober in Old Homespun Aug. 23 to good business.

DAYTON.—GOSSIP: The Grand was opened for the season Aug. 26. It looked as gay and gaudy as a circus parade. The improvements and beautiful decorations were greatly admired by all. Bennett and Moulton open The Park Theatre 2. James E. Wilson, of the Home co., left last week for New York City.

XENIA.—XENIA OPERA HOUSE (J. A. Hayling, manager): The interior of our Opera House presents a bright and new appearance. The house has been newly carpeted and provided with new scenery. The season will open with the Melville Sisters, Fair week beginning 9.

CANTON.—SCHAEFER'S OPERA HOUSE (Louis Schaefer, manager): Thomas W. Keene opened the season here to a crowded house Aug. 27. Othello was presented, and with the exception of a few slips of memory was well done. George Learock's Iago was superb. Lavina Shannon made a beautiful Desdemona, but lacked force.——ITEM: The electric fan did yeoman service in keeping the large audience cool. Many favorable comments were made on the improvements which Manager Schaefer has made.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE (Thompson and Way, managers): Thomas W. Keene opened the season Aug. 26 in Richard III. to S. R. O.

URBANA.—BENNETT'S OPERA HOUSE (P. R. Bennett, Jr., manager): The Beacon Lights co. Aug. 29 gave a fine performance to a fair house. J. Hay Cassar fully filled the shoes of George Learock as Phil Gordon.——ITEMS: Neva Wharton, the leading lady of Beacon Lights co., resided here formerly.—J. M. Chandler purchased George P. Learock's interest in the Beacon Lights 28, and is now sole owner. He visited the co. here.—C. W. Andrews, of the Andrews Opera co., was here 29.—Mrs. Alexander Steinfeld, in honor of her brother A. R. Winternitz, a professional, gave a reception to the Melville Sisters' co. at the close of their week's engagement here.—One evening during the Melville Sisters co.'s engagement, your correspondent was awarded a silk hat as the homliest man in the audience. The next night when he accepted the hat on the stage he made the hit of his life in seven verses he read, written for the occasion, in which he satirized a number of his fellow-homely mortals.—P. R. Bennett, Jr., is very ill.

PENNSYLVANIA.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): The season was opened Aug. 24 by Frederick Warde in The Mountebank. Mr. Warde in the title role was excellent and had good support. Hassan's One of the Finest, with realistic water effects pleased a good house 28.

MAUCH CHUNK.—CONCERT HALL (John H. Paga, manager): The Kittie Rhoades co. in New Magdalen and Jess the Romp Aug 30, 31. The regular opening of the house will be Sept 10 by the Keep It Dark co.——ITEMS: Manager A. W. Vananda of the McKeesport Opera House has returned to his home after spending the months of July and August here.—Concert Hall has been put in first-class shape by Manager Paga.

NEWCASTLE.—PARK THEATRE (Scorer and Leslie, managers): Gus Homer's Comedy co. drew top-heavy houses week of Aug. 26. I hope we may be spared from such cos. during this season.

WARREN.—LIBRARY HALL (W. A. Alexander, manager): Frederick Warde in The Mountebank Aug. 26 to a large and appreciative audience giving the best satisfaction, Mr. Warde receiving an encore after each act. Cast above the average.

LANCASTER.—PROCTOR'S OPERA HOUSE (C. L. Durban, manager): The season was opened very successfully with Frank Daniels' Little Puck, Aug. 24. Well played to a large house. Reilly and Woods' comb. gave two fine entertainments to good business 26, 27. Go-won-Go Mohawk, the Indian star, opened to good business in The Indian Mail Carrier 28.

ALLENTOWN.—MUSIC HALL (A. S. Grim, manager): Bartholomew's Equine Paradox filled week of Aug. 26, giving eight performances to full houses.——ITEMS: The Knights, who are great favorites in Allentown, were engaged for the regular opening Sept. 5, but they were unable to appear. The following telegram was received by Manager Grimm: "Mr. Knight's illness will prevent our opening Sept 5; will fix later date. Very sorry." Unless Manager Grim can secure another attraction for 5, the season will be opened with Dan'l Boone 9.

TITUSVILLE.—OPERA HOUSE (C. P. Lake, proprietor): The season opened here Aug. 27 with Frederick Warde in The Mountebank to a large audience. Entertainment superb. Mr. Warde as Belphegor and Stella Reeves as Madeline, were excellent. Support very good. The star responded to four curtain calls. The attractions at this house for this season so far booked are the best on the road.

CARBONDALE.—ACADEMY OF MUSIC (Nagle and McTighe, managers): This theatre will be opened by the Anna Boyle co. for a week, commencing 9.

OIL CITY.—OPERA HOUSE (Wagner and Reis, managers): Frederick Warde in The Mountebank Aug. 28, to fair business. Everybody pleased.

EASTON.—OPERA HOUSE (John Brunner, manager): Lillian Kennedy in Casey's Troubles to fair houses August 30, 31. A. H. Woodhull as Uncle Hiram to a moderate but appreciative audience 31. As result of partition proceedings instituted by one of the four owners, the Opera House is on the point of being sold. It is probable that some of the present owners will buy the property.

SCRANTON.—ACADEMY OF MUSIC (C. H. Lindsay, manager): The Wilbur Opera co. week of Aug. 25, giving eight operas to large business. Miss Kirwin is a pleasing singer and is well supported.

PITTSTON.—MUSIC HALL (W. D. Evans, manager): Doré Davidson in Guilty Without Crime opens the regular season here 6.

CONNELLSVILLE.—NEWHYER'S OPERA HOUSE (Charles F. Hood, manager): T. A. Winnett's Passion's Slave will open this house 6.

WILLIAMSPORT.—ACADEMY OF MUSIC (William G. Elliot, proprietor): Bryant and Quinlan in Keep It Dark, to a very large and enthusiastic audience, Aug. 27. Mr. Bryant had several recalls and Lizzie Richmond won the admiration of all.

BUTLER.—OPERA HOUSE (I. J. McCandless, manager): Fred Warde pleased a large audience Aug. 29 in The Mountebank. Support good. Prices 50c., 75c. and $1.00.

BEAVER FALLS.—SIXTH AVENUE THEATRE: The season opens at this house Aug. 30 with Frederick Warde in The Mountebank.——OUTLOOK: The theatrical season opens here under very favorable auspices. Both houses have made extensive improvements, new scenery has been added and the corps of attaches strengthened. The presentation of attractions will be conducted on purely business principles.

RHODE ISLAND.

PROVIDENCE.—PROVIDENCE OPERA HOUSE (Robert Morrow, manager): The season opens here Sept. 5 with Palmer's Jim the Penman co. for three nights and matinee, followed by A Dark Secret week of 9.——SANS SOUCI GARDEN (W. E. White, manager): The Redmund-Barry co. has closed the Summer season here. This week Rufus Scott's melodrama Thrown Upon the World.

NEWPORT.—NEWPORT OPERA HOUSE (H. Bull, proprietor and manager): The Sparks co. in A Bunch of Keys amused a large house Aug. 30. Captain Swift was presented 30 to good business.——ITEMS: Manager Bull has some fine attractions booked.—Henry Abbey is in town this week.—The lodge of Red Men here have challenged an aggregation of nine stars from our lodge of Elks to play ball at a picnic to be given by the former.

WESTERLY.—OPERA HOUSE (C. B. Bliven, manager): The season was opened Aug. 31 by Frank Jones and co. in Si Perkins. Despite the heat, there was a large audience. The play has been rewritten and greatly improved since last season.

TENNESSEE.

MEMPHIS.—JACKSON MOUND PARK (James Wood, manager): Fra Diavolo closed a very successful week Aug. 25. Miss Diard made a very sweet Zerlina. Mr. Dagnall, the director, took the character of Beppo in the place of Mr. MacSweeny, who has severed his connection with the company. He and Mr. Temple leave in a few days for New York, to look out for the coming season. We hope they will find good and pleasant engagements. The Bohemian Girl was put on 26 for the week.——ITEMS: The Park Opera co. has been increased by three of the old members here last season, and Phil Branson, a new acquisition. He made his début as Thaddeus, and captured the audience at once. He has a fine, well-trained tenor, and his acting is as fine as his singing. Miss Patti as Arline, pleased her old friends, who were out in full force to welcome her. John Bell and Teddy Hartman returned, and were received with open arms. The chorus has been strengthened also. Miss Diard, who has made so many friends here, will alternate with Miss Stone, each appearing three nights weekly.——ITEMS: Frank Gray is at home with a carbuncle, but looking after the improvements going on at the theatre.—Will Tuley, the former correspondent of THE DRAMATIC MIRROR in this city, is here on a flying trip. He takes a great interest in things theatrical, and always asks after THE MIRROR. He is railroading, with headquarters in Dallas. Your correspondent has just returned from a three weeks' vacation on Lookout Mountain. Had a very nice time, and returns feeling like a new man.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): The Russell Parce Comedy co. in The City Directory Aug. 21, 22 to good business. The piece is of the flimsiest construction, but enables several very bright people to do a rapid succession of clever acts—a little of everything—which makes an exceedingly pleasant evening's amusement. The whole of the plot hangs on the mistakes occasioned by all the gentlemen being named John Smith. In the city directory they are supposed to find twenty-one pages of John Smiths. May Yohe and Charley Reid were perhaps the best pair. William F. Mack, who has a rich bass voice, was very popular. Misses Wilson, Kirby and Arehmore do a

nice dance from Nadjy, which pleased immensely. The receipts ran well up toward a thousand dollars.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): James H. Wallick Aug. 30 in Cattle King to large house.—ITEM: Manager Walker reports a large number of first-class bookings for the coming season, among them being Rhea, Modjeska, Thomas Keene, Lyceum Theatre co., Arthur Rehan's co., William Gillette's Held by the Enemy co., Denman Thompson's Two Sisters' co., Annie Pixley, Laura Joice, Joe Murphy, Said Pasha co., Little Tycoon Opera co., Among the Pines, Gilmore's Twelve Temptations, Charles T. Ellis in Casper the Yodler, William Gillettes Legal Wreck, Charles Aldridge in Humbug, Stetson's Uncle Tom's Cabin, etc.

VIRGINIA.

RICHMOND.—RICHMOND THEATRE (Mrs. W. T. Powell, manager): Bristol's horse show 2 one week. Agnes Herndon 9-11, in La Belle Marie. Streets of New York 13, 14.—ACADEMY OF MUSIC (Berger, Leath and Myers, managers): The season opens on the 9th with After Dark. The recent improvements in the interior of this house while increasing its seating capacity about 300 greatly enhances its appearance, comfort and convenience.—OPERA HOUSE (George A. Henderson manager): The Pickpockets of Paris was presented 26-28 by George A. Henderson and a good company to good houses. The colored tragedian W. R. Davis has been essaying Richard III., Julius Cæsar and Othello 29-31 to packed audiences of whites and blacks. For the first time in the history of Richmond is chronicled mixed audiences in public places of amusement, and there is great comment upon the same in our daily papers, besides the fact being freely discussed on the streets.—COMIQUE (W. W. Putnam, manager): This house opens the season 2 with the following company: Carrie Abbott, Nellie Erne, Lilian Desmond, Bessie Melrosa, Laura Jeffries, Nettie Loraine, Pearl Davis, Lew Worth, J. B. Morris and Joe Briant.—ITEM: Henry F. Greene manager of After Dark, has just arrived in this city and is busily engaged booming his attraction for the opening of the Academy of Music 9.

DANVILLE.—ACADEMY OF MUSIC (Neal and Gerst, managers): This house was opened for the season by George Wilson's Minstrels to a packed house Aug. 22.

ROANOKE.—OPERA HOUSE (C. W. Beckner, manager): George Wilson's Minstrels opened the season Aug. 24 to a $507 house despite a heavy rain storm. Best co. Wilson ever had.—ITEMS: A better class of attractions is booked this season than last.—C. W. Beckner, the new manager, is a hustler, and what he don't know he will soon learn. His sentiments for the profession are those of an "old-timer."—The N. and W. R. R., from Norfolk to Bristol, Tenn., give the old theatrical rate.

WASHINGTON TERRITORY.

TACOMA.—ALPHA OPERA HOUSE (J. M. Junnett, manager): Lawrence and Connor's Musical Comedy co. to a large house in Fun on the Bristol Aug. 23. Georgie Woodthorpe Comedy co. in benefit performance, giving Among the Pines to a fine audience 24. This co lost all its paper in the Spokane fire, and has been stopping in this city for the past two weeks.—GERMANIA THEATRE (J. P. Howe, manager): One of the Bravest gave two excellent performances 23, 24 to very poor business.—ITEMS: The Tacoma Theatre will be finished in November. At a meeting of the stockholders during the week John W. Hanna was chosen as manager of the new theatre. He formerly managed the theatre at Matoon, Ill., for many years.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): Marie Prescott 6, 7, Jessie Bonstelle 10-12.—GRAND OPERA HOUSE (O. C. Genther, manager): Ullie Akerstrom Aug. 26-28 in Annette to rather light business, partly to be accounted for by the very hot weather. Florence Bindley 29-31 to fair business. Trelegan co. 2, week.

WISCONSIN.

MILWAUKEE.—ACADEMY (Jacob Litt, manager): Fowler and Warmington's co. in Rice's Corsair opened the season Aug. 25 and played to good houses during the week. The principal characters are in good hands and the scenery and costumes are handsome and rich. The chorus is not as large as last year but comprised of good voices and handsome girls. The specialties introduced are refined and of the highest order. The dancing of Amelia Glover and the Alexandroff Brothers in their musical clown act were enthusiastically received.—GRAND OPERA HOUSE (Sherm. T. Brown, manager): Newton Beers in Enoch Arden pleased good-sized audiences week beginning 25. Newton Beers as Enoch Arden gives a heroic and intelligent interpretation of the lines and he is well supported by Katherine Crego as Annie Lee. Co. good. The wreck scene is especially realistic.—BIJOU OPERA HOUSE (Jacob Litt, manager): Milton Nobles opened 26 in From Sire to Son doing a most profitable business, the capacity of the house being tested several times during the engagement. Mr. Nobles requires little mention other than what has been said many times before. His pieces are familiar to most people on account of their distinctive style, and are well patronized by those that like this style. The co. supporting Mr. Nobles this season is a carefully selected one and satisfactory in every part.—STANDARD (Miller and Nicolai, managers): The Silver King had a most satisfactory opening 24 and business continued good during the week. The piece has been seen here many times before and by much better cos. His co. will improve with each production, however, and a little more familiarity with their lines will add greatly to the effectiveness of their performance.—PEOPLE'S (Sherm. T. Brown, manager): A variety bill by good people attracted many of the G. A. R. visitors this week.—STADT THEATER (Sherm. T. Brown, manager): Edwin Browne in Midas, the Man of Gold, did not do as well as expected. The piece is good of its kind, but not the kind that deserves much commendation.—GRAND AVENUE THEATRE (Jacob Litt, manager): Stage performances every half hour for fourteen hours each day were crowded by encampment visitors.—ITEMS: Paul J. Blum in advance of Florence Bindley was here this week.—Mr. Nobles, who is an old soldier as well as actor, wore his G. A. R. hat during the first act on Monday evening, and on Tuesday afternoon he paraded with the boys of his old regiment, the Eleventh Wisconsin Volunteers, who attended the performance in a body that evening, the guests of Mr. Nobles.—We had crowds of strangers here last week attending the G. A. R. encampment. It has been very noticeable that the cheap price houses have been the best patronized.

OSHKOSH.—GRAND OPERA HOUSE (James P. Stradiptka, manager): Frank Mayo in Davy Crockett Aug. 26 to a half house.

BELOIT.—GOODWIN'S OPERA HOUSE (Howard and Wilson, managers): Lost in London Aug. 17 to fair house. The Bad Boy and His Girl 24 to small business. Lovenberg's Horse Show to fair houses 26, 27.

MANITOWOC.—OPERA HOUSE (John P. Dumk, manager): House dark.—TURNER OPERA HOUSE (E. Hartman, manager): Muggs' Landing Aug. 26 to a very poor house. They deserved a large house.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): Owing to the extreme heat a small house greeted the Muggs' Landing co. Aug. 28. The play was well received. Grace Emmet as Little Muggs captivated the audience.

CANADA.

MONTREAL.—THEATRE ROYAL (Sparrow and Jacobs, managers): Boy Tramp, S. R. O. business week of Aug. 19. Some of the scenic effects and specialties are good, but of the play itself not much can be said.

WINNIPEG.—PRINCESS OPERA HOUSE (Campbell and Seach, lessees): Gilmore's Twelve Temptations drew large houses week beginning Aug. 19.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): After a long recess for redecorating and refitting, this house will open Sept. 8 (exhibition week) with the Wood-St. John co.

LONDON.—GRAND OPERA HOUSE (Frank Kirchmer, manager): Although the house will be open Fair week 9-14 with Chip o' the Old Block, the formal opening will be later in September, with Helen Blythe. For this occasion the house will show more marked improvements than in past years, all the scenery excepting two sets being new, new carpets laid and many minor effects that will improve it greatly. And the class of attractions that have been booked will give no cause to theatre goers to complain in the least.

TORONTO.—The Toronto Opera House opened for the season 29 with Miss Neeville and son in The Boy Tramp to a jammed house, and this satisfactory business continued during the week. Over 1,300 tickets were handed out of the box-office on the opening night. Messrs. Sparrow and Jacobs will continue as proprietors, while J. A. Toole is the local manager, assisted by the well-known and courteous Andy J. Small as treasurer, who last season officiated at the box-office of the Grand. The house has undergone a great change, and everything that could be done to enhance its attractiveness has been achieved by its owners. Rene J. Garand, theatrical artist, deserves great credit for his work. His new drop curtain, painted upon Russian linen, is a work of art. Nat Goodwin, the deservedly popular comedian, will open the season at the Grand Opera House 2, assuming the part of Silas K. Woolcott in A Gold Mine. During the Summer Manager Shepherd, as is his usual custom, has done his best for the comfort and convenience of its patrons. Everything is now and bright as a gold dollar. He has booked some of the best cos. procurable. He gave us a great bill of fare last year, but his programme this season is flavored with Metropolitan richness that will leave little to be desired. He will be rewarded with appreciative patronage.

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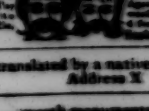

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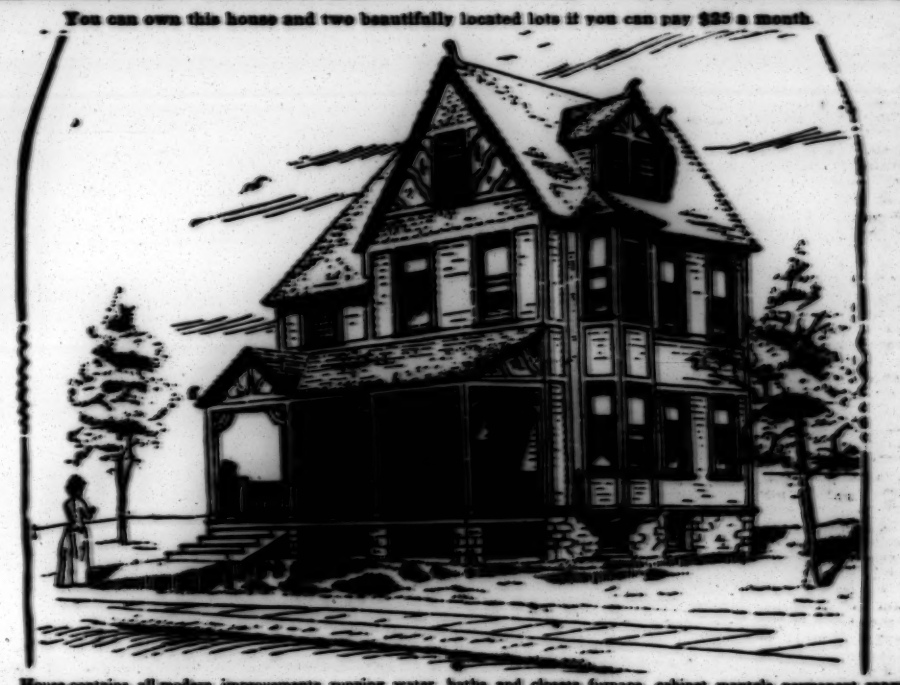

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In every paper, great or small, throughout the entire world, we are constantly hearing of the actions of our dramatic aspirants. The smallest detail, likely to create excitement in the public mind, is handed over to the press in order to introduce and make familiar to the ear the name destined (?) to sweep the dramatic arena with cyclonic talent. The already established "star" is ever on the *qui vive* for fame and notoriety outside of our art, and no matter how trivial the item, the name must be kept before the public at all costs.

Indisposition is a common subject on which to hang a column of gush and if a finger aches the press records the fact, making the injury a hundred times greater than it really is, in order to expatiate later upon the wonderful recovery. A serious illness is often the father to an uncalled for obituary notice, while death itself is generally dismissed in a few words.

Dress is another favorite topic, and costumes for ball, carriage or bathing are minutely described, even going so far as to state the price per yard of the latter, when to my certain knowledge of one case in particular, there wasn't a yard in the whole "get-up." And all to create a sensation and accentuate the already inflated importance of a would-be somebody. This is especially true of women, and names we never heard of, appertaining to beautiful and talented "discoveries," daily figure, neck and neck, with luminaries who, by labor and devotion to their art, have earned the right to chronicle their actions.

The question naturally arises, where do all these aspirants come from? We need not stop to ask where they all go to—that's answered in a few words—generally to pieces. But what were their antecedents? "Had they a father? Had they a mother?" etc. What was their education? Where did they live? All these speculations can afford a sea of conjecture on which one might sail for days, or be swamped at the first shoal, forced to scramble back to shore with resolutions not to attempt a journey into such a *mare incognita*.

There are, nevertheless, several ladies of our profession who travel with attachments, ycleptd by the lamented Giddy Gusher as Bombazine Mothers, and are laconically expressed, by the wife of one of our leading comedians, in Dickens' comprehensive word Alpacas; who stand to-day as landmarks of the past, and carry in their tired, patient, long-suffering or crabbed features the trail of historics more dramatic than the profession, which circumstances have forced them to adopt.

It is not always pure love of art which develops talent. Dire necessity often compelling mother's to find upon the stage an easy road to acquire the means of life by the employment of their children at years too tender to make choice of any walk, when candy was their reward and *cudos* unknown. It is to girls of this description that the Bombazine Mother more rightfully belongs. The girl who, recognising the value of a profession acquired by the mother's forethought, in gratitude and selfishness, now hauls the old lady around the country as dresser, guardian and friend, a victim to all kinds of annoyances, subject to the whims and humors of her grown-up doll, snubbed and courted by times, flattered and abused as occasion demands. These are the mothers whose histories form the germ from which springs the dramatic ability developed in their children. Ah, what a life is theirs! A mixture of hope, fear, pride, wolfish jealousy, schemes, contrivances, assumed good humor, bitter mortification, and, above all, complete subservience to their daughters' wills.

They are generally unattached—except to their daughters. That is to say, they are either widows, pure and simple, or have a husband somewhere, though seldom named, save on the weekly post-office order, hypothecated from the daughter's salary. If really defunct, the dear departed is accountable for many sad tears and much consolatory reference to the better day when he walked our terrestrial pavements—from corner to corner—returning home with the milk, full of high spirits and bad intents.

In point of dress and appearance the relicts are all on the same order, and drape their bodies in black and stuffy materials, bearing evidence of much attention in the way of darning and cleaning. But on the whole, present a plump and chubby appearance, with ever a kindly word and helping hand for the boys, especially where buttons and lunches are concerned. But, alas! such mothers are becoming few and far between and when a company is fortunate enough to possess one, the boys should pet and cherish the dear old lady as a *rara avis* fast sinking into oblivion.

It is far too often the other way, though, and many mothers stick like leeches to their offspring, not for the assistance and devotion they offer, but for the gratification of their own vanity and the "good times," which are not infrequent to knights—and nights—of the road. Traveling on the principle of making all they can out of their daughters' charms, while acting as protector and guardian to the little lump of deception and conceit, masquerading through the country in the guise of innocence and timidity.

This mother is the ex-sufferer of the too frequently besotted better half, who makes up for lost time and takes care to participate in all prizes corraled by the offspring.

Every encouragement is given. Any attention is welcome. Morality is unconsidered if diamonds and carriage hire are in the opposite balance. Eligibility unquestioned until the poor victim is bled to death or begins to find his friendship for the young enchantress affect his peace of mind. Then in steps the guardian angel to do her duty and protect the interests of her child, especially if the season is about to end, although duty and wished, time and time again, at flagrant breaches of etiquette when "interest" blew from another quarter.

To this class belongs the shrew. Thin, wiry, hypocritical and lachrymose. A trap-like mouth ever ready to let out all she knows in the way of gossip, with a faculty of coloring and enlarging that does more credit to her invention than veracity. A *viva voce* gossip does not content her, and cronies far and near receive and return choice crumbs of scandal daily through the mail. Her passion for pen and ink is never satisfied, even going so far as to answer the love-sick epistles from the child's (?) former flames, encouraging the poor beggars to hope on by concocted sentiments, unfelt by the object of their dreams. "They are out of the way and may be useful in the future. It wouldn't do to lose a friend." She knows everything that goes on in her own company, and her little thin voice is poked into all kinds of business, condescending to eavesdropping in order to keep posted and find food for mischief-making.

She, of course, is juvenile and kittenish, a characteristic that displays itself in the adornment of her head, usually wearing the cast-off hats of the *protegé*, and strongly resembling an ancient mummy at a modern masquerade.

Her kittenish manners are brought strongly into play where managers are in question, and every trick is used to gain the desired end, even to invitations to a quiet game of cards, discreetly retiring or dropping off to slumber, leaving the victim and the virtuous to their quiet game. The end can easily be foreseen. The virtuous is sold to the highest bidder, and enjoys affluence and triumph for a time. If she possesses talent and ability as well as beauty, and is clever enough to take advantage of the "friendly interest" offered her, she may rise to a certain height, but in nine cases out of ten her brief retirement will make her return to the stage a bitter and vicious experience.

Another specimen of the *mater dramatica* is the jolly, plump and pleasing party of about forty, say. Blonde, vivacious, one of the boys, sealskin sacque and one or two good diamonds, the residue of former affluence. Being too young to pass for mother, the relationship is put a grade lower, and sisters are assumed. In fact, the daughter is the elder of the two and plays the chaperone. The lady has acquaintances and friends everywhere. No town in the United States is devoid of some one connected either with railroad senate, hotel or photography, to whom she could not turn for attention or assistance. She is a *bon vivant*, and knows the difference between Green Seal and cider. Birds—out of season—and strawberries at $1 each are none too good. In fact she enjoys life thoroughly, esteeming the dude as her legitimate prey and his pocketbook a fair exchange for her affability and goodfellowship.

Mothers are sometimes necessary and sadly missed when the pecuniary exigences of early life have limited the eductional advantages of their daughters to gleanings by the wayside later. For instance: Two well-known actresses, high up in the profession to-day, once entertained the following conversation, which I propose to hand down to posterity. In order to spare their blushes we will call them Stella and Lumina.

Stella has been cast for a boy's part and is about to write a letter to her tailor, having discovered a certain portion of our wardrobe, necessary to the part already in her possession, has become a trifle tight, owing to the quality of San Francisco air and diet. She therefore wishes to inform him that a new pair are desirable with the additional girth.

Lumnia is reading a novel, lazily thrown back in a luxurious rocker.

STELLA (*writing*): Dear Shears: Please send me another pear of tro—(*loquiter*) Lu! (*No answer. The novel is too interesting.*) Lu, how do you spell *trousers?*"

LUMNIA (*waking up*)—Why, t-r-o-w! Oh, don't say trousers! Say breeches.

It's a good idea. A new sheet of paper is taken.

STELLA (*again commences*)—Dear Shears: Please send me another pear of brea—(*rereads*) Please send me another pear of brea—(*aloud*) Lu, how on earth do you spell breeches?

LUMNIA (*rather cross*)—Oh, bother! Why, b-r-e-a—b-r-i-c-h—Why, Stella, how foolish you are. Men always call 'em pants!

The last maternal specimen which has come under my notice, and who will constitute my final exhibit, is the patient, white-faced, hollow-eyed little martyr, without a thought of her own. Completely subservient to the sweet child's whim. Never seen but in the dressing-room. Sewing and cleaning; or patiently trudging about like a hired girl. Kept discreetly in the back-ground when a third would be *de trop*. Ever called upon when laziness or ignorance make her indispensable.

Her case is perhaps the saddest. However, they all have their idols and their heart aches, for woman must have her way; and as long as the world wags and men have passions, they will ever find female vanity ready to gorge the food that sustains the life their mothers gave them.

Keep on advising the girls, Polly. Teach them to rely upon themselves, while plodding up the hill of fame. They will reach the top sooner and with fewer escapades and less mud, than those who for propriety and reputation's sake are invested with that convenient and respectable cloak—a mother.

P. B. T.

WILLIAM RANOUS, of the Adelaide Moore company, has been engaged by J. M. Hill as stage manager of A Possible Case, the company opening its season at Philadelphia on Sept. 9.

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